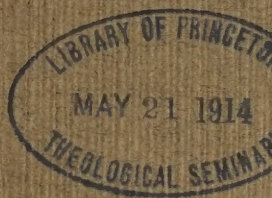


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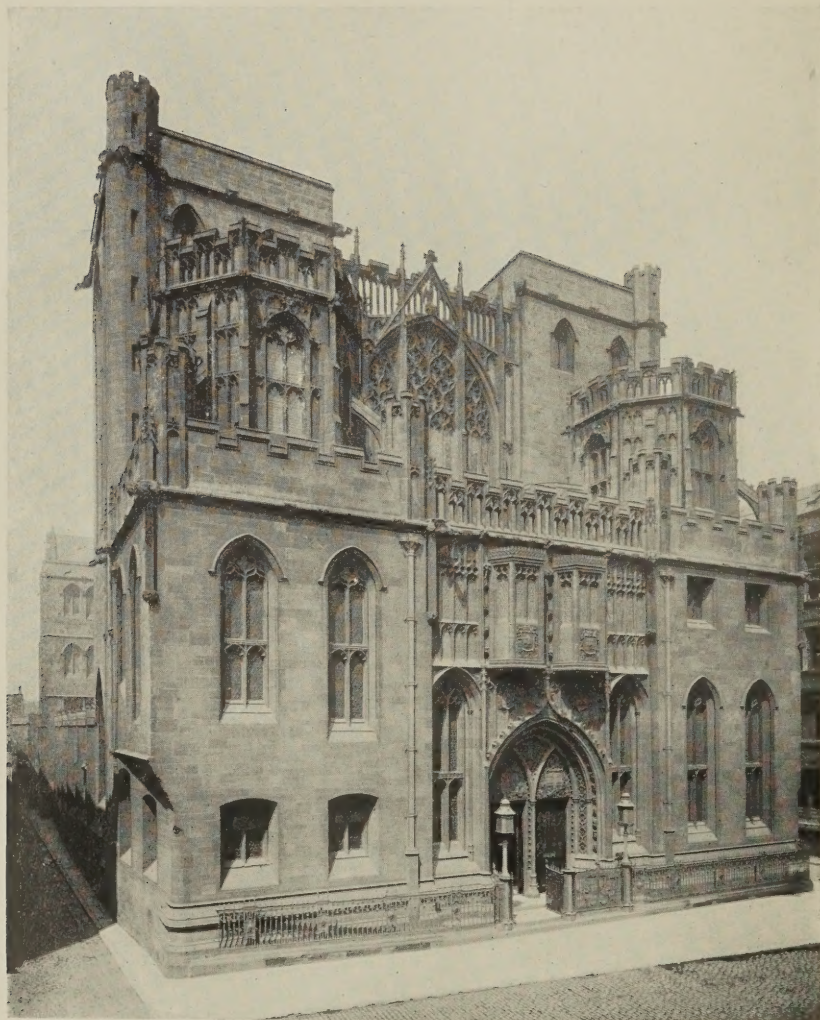
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I. EXTERIOR VIEW OF THE LIBRARY

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THE JOHN RYLANDS LIBRARY
MANCHESTER: A BRIEF HISTORICAL
DESCRIPTION OF THE LIBRARY AND ITS
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EVEN VIEWS AND FACSIMILES



MANCHESTER: AT THE UNIVERSITY PRESS. LONDON:
BERNARD QUARITCH, AND SHERRATT AND HUGHES.
CMXIV.

ABERDEEN
THE UNIVERSITY PRESS

PREFATORY NOTE.

THE object of the present volume is to provide visitors to the library with a brief narrative of the inception, foundation and growth of the institution, followed by a hurried glance at some of the most conspicuous of the literary treasures which have made it famous in the world of letters, and which at the same time have helped to make Manchester a centre of attraction for scholars from all parts of the world.

As the narrative would be obviously incomplete without some reference to the building, which is regarded by experts as one of the finest specimens of modern Gothic architecture to be found in this or in any country, a brief description of the building has been appended.

The volume is illustrated by a number of views of the library, and facsimiles of some of the most noteworthy of the manuscripts and printed books which it contains, several of which are here reproduced for the first time, in the hope that they may add to its interest and usefulness.

HENRY GUPPY.

THE JOHN RYLANDS LIBRARY,
March, 1914.

Since the above note was written, and whilst these sheets have been passing through the press, there has come

PREFATORY NOTE.

into the possession of the library a little manuscript of such outstanding importance as to call for, at least, some brief notice.

The manuscript alluded to contains the original of the Syriac version of the so-called "Odes of Solomon," from which, nearly five years ago, Dr. Rendel Harris edited the "editio princeps"; and for the benefit of those who may yet be unaware of the importance of this document, we cannot do better than to reproduce Dr. Harris's own words upon the subject.

"In this little book," says Dr. Harris, "if my judgment is correct, we have for the first time recovered a book of hymns of the early Christian community, and these hymns are marked by all the characteristics which we are accustomed to associate with the time of that great spiritual revival which marks the first days of the early Christian Church. That is to say, they constitute a key to primitive Christian experience much in the same way as the rediscovery of the 'Olney Hymns,' or a volume of early Methodist hymns, or of St. Bernard's Latin hymns—supposing any or all of these to be lost—would furnish the clue to the understanding of what really went on at the Methodist revival in England, or in the great monastic revivals of the Middle Ages."

The date of this manuscript is probably not earlier than the sixteenth century, but there need be no hesitation in saying that in its first form, the little book cannot be later than 150 A.D., and may belong to the latter half of the first century.

CONTENTS.

PREFATORY NOTE	PAGE v
DESCRIPTIONS OF THE ILLUSTRATIONS	ix
BRIEF HISTORICAL SKETCH:—	
Inception and Dedication	2
Purchase of the Althorp Library	4
Purchase of the Crawford Manuscripts	7
Bequests of Mrs. Rylands	8
Formation of the Althorp Library	11
The Reviczky Collection	12
Earl Spencer as a Collector	14
BRIEF DESCRIPTION OF THE CONTENTS:—	
The Early Printed Book Room	17
The Aldine Room	23
The Bible Room	26
The Greek and Latin Classics	32
The Italian Classics	34
The English Classics	35
History	36
Theology and Philosophy	37
Historic Books and Bindings	39
The Manuscript Room	41
Jewelled Book Covers	48
DESCRIPTION OF THE BUILDING	51
PUBLICATIONS OF THE JOHN RYLANDS LIBRARY	63
TRUSTEES, GOVERNORS, AND PRINCIPAL OFFICERS OF THE LIBRARY .	69
RULES AND REGULATIONS OF THE LIBRARY	71

DESCRIPTIONS OF THE ILLUSTRATIONS

	<i>To face</i>	<i>Page</i>
1. EXTERIOR VIEW OF THE LIBRARY	Title	
2. INTERIOR OF THE MAIN LIBRARY		1
3. STATUE OF JOHN RYLANDS IN THE MAIN LIBRARY		2
4. SECTION OF THE MAIN LIBRARY, SHOWING ONE OF THE ALCOVES.		4
5. A PAGE FROM A "BOOK OF HOURS" EXECUTED ABOUT 1430 FOR KING CHARLES VII OF FRANCE		8
* * A note in this manuscript attributes it to the same hand that executed the famous "Bedford Missal".		
6. PORTRAIT OF GEORGE JOHN, SECOND EARL SPENCER, FOUNDER OF THE ALTHORP LIBRARY, WHICH NOW FORMS PART OF THE JOHN RYLANDS LIBRARY		12
7. THE EARLY PRINTED BOOK ROOM		16
8. THE "ST. CHRISTOPHER" BLOCK-PRINT. 1423		18
* * The earliest known piece of European printing to which a date is attached, and of which no other copy is known.		
9. A PAGE FROM THE "BIBLIA PAUPERUM". ABOUT 1450.		19
* * The "Biblia Pauperum" or "Bible for the Poor" consists of a series of pictures, printed from wood-blocks, during the second quarter of the fifteenth century, probably in Germany. The scheme of the work is to represent by means of pictures, each of which is divided into three compartments, a scene from the life of Christ, in the centre, with prefigurations, or types, from the Old Testament on either side, accompanied by rhyming verses and texts, with the object of familiarising the illiterate with the principal events of the Bible.		
The scenes illustrated in the facsimile are : "The translation of Enoch," "The Ascension of Our Lord," "Elijah received up into Heaven".		
10. A PAGE FROM THE FIRST PRINTED BIBLE. [1456?]		20
* * This Latin Bible was amongst the first productions of the printing-press in Europe, and the earliest of any size that has survived to the present day.		

The first copy of this Bible to attract attention was one in the library of Cardinal Mazarin, to which fact it owes its popular name of "Mazarin Bible". To bibliographers it is known as the "42-line Bible," from the number of lines to a printed

DESCRIPTIONS OF THE ILLUSTRATIONS.

To face Page

column, to distinguish it from another one printed at the same time, and styled for a similar reason the "36-line Bible".

The city of Mainz has been generally recognised as the place where both Bibles were printed, although there is still a difference of opinion upon the point.

There is also a difference of opinion with regard to the printer. The name of Johann Gutenberg has been suggested by some authorities; by others it is assumed that Johann Fust, to whom Gutenberg was originally indebted for financial assistance, and his son-in-law, Peter Schoeffer, were mainly responsible for it.

The book itself contains no definite information as to the names of the printers, the place of printing, or the date, but from the evidence of a note left by the rubricator of a copy preserved in the "Bibliothèque Nationale," Paris, it is assumed that the work was completed sometime before August 24, 1456.

11. "DEATH-BED PRAYERS," PRINTED BY WILLIAM CAXTON. ABOUT 1484 22

* * Of this broadside, or single sheet, printed only on one side of the paper, no other copy is known to exist.

From the language of the two prayers it seems evident that they were intended for use at the bed-side of a dying person. They were probably printed in this portable form for priests, and others, to carry about with them.

12. A PAGE FROM CAXTON'S "GOLDEN LEGEND". 1483 23

* * The "Golden Legend" was the largest and most extensive of all Caxton's literary and typographical undertakings.

The translation, which was Caxton's own work, was made from the French version by Jean de Vignay. The original Latin work was compiled by Jacobus de Voragine, archbishop of Genoa from 1292 to 1298.

The work may be said to contain the earliest portion of the Bible printed in English, comprising, as it does, a fairly literal translation of nearly the whole of the Pentateuch, and a great part of the Gospels, mixed up with a good deal of mediæval gloss, under the guise of the lives of Adam, Abraham, Moses, the Apostles, and others. It must have been extensively read by the people, or to the people, long before the days of Tindale and Coverdale, since numerous editions were printed during the latter years of the fifteenth and the early part of the sixteenth century.

The reading in Genesis iii. 7 of "breeches" for "aprons," which is generally thought to be peculiar to the "Genevan version" of the Bible of 1560, and has led to its popular designation "Breeches Bible," was anticipated by Caxton in this volume.

13. A PAGE OF THE "ALDINE VERGIL". 1501 24

* * This edition of Vergil, printed at Venice by the famous scholar-printer, Aldus Manutius, marks a real innovation in the art of typography.

The *italic* type, which was employed for the first time in the printing of this volume, is said to be a close copy of the handwriting of Petrarch, and was cut for the printer by Francesco da Bologna, who has been identified by one authority with the painter, Francesco Raibolini, better known as Francia.

DESCRIPTIONS OF THE ILLUSTRATIONS.

To face Page

The new type was a great success, as it enabled the printer to compress into the small dainty format, by which the press of Aldus is best remembered, as much matter as the purchaser could heretofore buy in a large folio. The public welcomed the innovation, which not only meant reduction in size, but also considerable reduction in price, with the result that the wide diffusion of books, and the popularisation of knowledge, at which Aldus aimed was attained.

The copy from which the reproduction is made is on vellum, and is illuminated by hand.

14. THE BIBLE ROOM 26

15. A PAGE FROM LUTHER'S FIRST "NEW TESTAMENT". September, 1522. 28

* * The woodcuts illustrating the Apocalypse are attributed to Lucas Cranach. In this (September) issue the Dragon and the Scarlet Woman are each depicted wearing a tiara in the manner of the Popes. This gave such offence that in the second issue of December, 1522 (of which there is a copy also in the library) the offending illustrations were cancelled, and an ordinary crown was substituted for the tiara in both instances.

16. A PAGE FROM AN EARLY WICLIFITE "NEW TESTAMENT" MANUSCRIPT. About 1400 29

* * The earlier version of the Wiclifite Bible was partly made by Wiclif himself, and partly prepared under his supervision by Nicholas de Hereford, and others. It was completed about 1382, two years before Wiclif's death. It gave so literal a rendering of the Latin Bible, from which it was translated, as to be in many places obscure. Soon after its completion a thorough revision was undertaken, which was carried to a successful issue by John Purvey, the friend of Wiclif's last days.

17. A PAGE FROM WILLIAM TINDALE'S "PENTATEUCH". [1530-34.] . 30

* * This volume containing the five books of Moses was the first portion of the Old Testament to be translated directly from the original Hebrew, and printed in English.

The translator, William Tindale, having completed and issued his version of the New Testament in 1525 or early in 1526, settled down to the study of Hebrew, in order to qualify himself for the translation of the Old Testament. In 1527 he took refuge in "Marburg," where in the intervals of study he found time to prepare his two most important controversial works, which constituted his manifesto, and early in 1530 his translation of the "Pentateuch" made direct from the Hebrew, with the aid of Luther's German version, was ready for circulation.

There are grounds for believing the place-name of "Marburg," or "Marlborow," which is found in the imprint to indicate the place of printing to be fictitious, being adopted in order to conceal the place of printing which was not improbably Antwerp.

This copy has the marginal glosses intact. With few exceptions these are found to be cut away, as ordered by the Bishop, at least the "most pestilent" of them. The reason for the order is obvious from the gloss on the page reproduced.

DESCRIPTIONS OF THE ILLUSTRATIONS.

- | | <i>To face</i> Page |
|---|---------------------|
| 18. TITLE-PAGE OF THE FIRST PRINTED COMPLETE ENGLISH BIBLE
(COVERDALE'S). 1535 | 31 |
| <p>* * The translation was made not from the original Greek and Hebrew, but from the Vulgate and other versions, by a Yorkshireman, Miles Coverdale, afterwards Bishop of Exeter. Nothing definite is known as to the place of printing, but certain features point to Zurich and to Christopher Froschover.</p> <p>There is a curious reading in Jeremiah iii. 22, where "Balm in Gilead" is rendered "Triacle at Galaad".</p> <p>The Psalter in the "Book of Common Prayer" is substantially the same as that printed in the "Coverdale Bible" of 1535, and actually the same as that printed in the "Great Bible" of 1539.</p> | |
| 19. TITLE-PAGE OF THE "GREAT BIBLE". 1539 | 32 |
| <p>* * The first edition of the "Great Bible," so called from its size, and from the fact that it is referred to, in the Injunctions issued to the clergy by Thomas Cromwell in 1538, as: "the hole byble of the largyest volume" ordered to be "set vp in sum convenient place wythin the said church that ye haue cure of, where-as your parishoners may most cōmodiously resorte to the same and reade it".</p> <p>It is a revision by Coverdale of "Matthew's Bible" of 1537, by the aid and with the assistance of Thomas Cromwell. It was printed partly at Paris and partly at London.</p> <p>The "Psalter" in the "Book of Common Prayer" is the same as that printed in this Bible.</p> | |
| 20. TITLE-PAGE OF THE "AUTHORISED VERSION" OF THE BIBLE. 1611. | 32 |
| <p>* * The first edition of "King James's Bible," commonly called the "Authorised Version".</p> <p>The idea of this new translation was due to John Rainolds, President of Corpus Christi College, Oxford, the Puritan leader at the Hampton Court Conference, 1604. The King took up the proposal warmly, and its achievement was due to his royal interest and influence. The translators numbered about fifty, and were divided into six companies, each company being responsible for a certain section of the Scriptures.</p> | |
| 21. A PAGE FROM THE FIRST PRINTED EDITION OF BOCCACCIO'S "IL DECAMERONE". 1471 | 34 |
| <p>* * The first edition of "Il Decamerone" was printed at Venice in 1471, by a printer named Valdarfer. This is the only perfect copy extant, the rarity of which is attributed to its having formed part of an edition committed to the "bonfire of the Vanities" in 1497, by the Florentines, through the teaching of Savonarola.</p> <p>It became famous in 1812, when, at the sale of the Duke of Roxburghe's library, it was sold to the Marquis of Blandford for the, at that time unprecedented, price of £2,260. Emerson in one of his essays makes allusion to this incident in the words "at the tap of the auctioneer's hammer Boccaccio turned in his grave". It was in honour of this volume and its sale that the famous "Roxburghe Club" was founded.</p> | |

DESCRIPTIONS OF THE ILLUSTRATIONS.

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|---|------------------------|
| 22. TITLE-PAGE OF SHAKESPEARE'S "SONNETS". 1609 | <i>To face</i> Page 36 |
| <p>* * The first edition of Shakespeare's "Sonnets" was surreptitiously sent to the press by T. Thorpe. The licence for its publication was obtained on May 20, 1609, and the volume appeared in June, in which month Edward Alleyn (the founder of Dulwich College) paid 5d. for a copy, the same figure as appears in manuscript on the title-page of this one.</p> | |
| 23. TITLE-PAGE OF HENRY VIII.'S "ASSERTIO SEPTEM SACRAMENTORUM". 1521 | 38 |
| <p>* * This is the work written by Henry VIII. against Luther, for which he received the title "Defensor Fidei".</p> <p>Three copies printed on vellum are known. The one under description was a presentation copy to Louis II., King of Hungary, and bears the inscription in Henry's handwriting "Regi Daciae". On the binding are the arms of Pope Pius VI.</p> | |
| 24. A PAGE FROM ELIZABETH FRY'S BIBLE | 39 |
| <p>* * The following note, in the handwriting of Richenda Reynolds, the eldest daughter of Mrs. Fry, appears in the Bible: "Richenda Reynolds, 1845. This Bible was used daily by my beloved mother, Elizabeth Fry, for many years when she was at home. She died October 13th, 1845. The marks and comments are all her own."</p> <p>The markings are of extreme interest, revealing something of the beautiful character and spirit of the writer. The pathos of the note on the page which has been reproduced will be felt when it is understood that it was written at a time when the family had been plunged suddenly from affluence into poverty.</p> | |
| 25. THE ORIGINAL MANUSCRIPT OF HEBER'S HYMN, "FROM GREENLAND'S ICY MOUNTAINS" | 40 |
| <p>* * On Whit-Sunday, 1819, the late Dr. Shipley, Dean of St. Asaph, and Vicar of Wrexham, preached a sermon in Wrexham Church, in aid of the Society for the Propagation of the Gospel in Foreign Parts. That day was also fixed upon for the commencement of the Sunday evening lectures intended to be established in the Church, and the late Bishop of Calcutta (Heber), then Rector of Hodnet, the Dean's son-in-law, undertook to deliver the first lecture. In the course of the Saturday previous, the Dean and his son-in-law being together at the Vicarage, the former requested Heber to write "something for them to sing in the morning," and he retired for that purpose from the table where the Dean and a few friends were sitting, to a distant part of the room. In a short time the Dean enquired, "What have you written?" Heber having then composed the three first verses read them over. "There, there, that will do very well," said the Dean, "No, no, the sense is not complete," replied Heber. Accordingly he added the fourth verse, and the Dean being inexorable to his request of "Let me add another, oh, let me add another," thus completed the hymn which has since become so celebrated; it was sung the next morning in Wrexham Church for the first time.</p> | |

DESCRIPTIONS OF THE ILLUSTRATIONS.

- | | <i>To face Page</i> |
|---|---------------------|
| 26. THE GLASGOW AESCHYLUS OF 1795, BOUND BY ROGER PAYNE | 41 |
| <p>** In this volume are contained the original drawings of John Flaxman, executed expressly for the first Countess Spencer, in illustration of the tragedies of Aeschylus. These reveal a freedom, yet delicacy of touch, of which the plates engraved after them fail to give any adequate idea.</p> <p>The binding forms a worthy covering to the book, being the recognized masterpiece of Roger Payne, whose work at the end of the eighteenth century entitles him, in the opinion of booklovers, to the highest position amongst the followers of his craft in this country.</p> | |
| 27. ST. JOHN FROM A GREEK MANUSCRIPT OF THE "GOSPELS".
11TH CENTURY | 42 |
| <p>** The miniature which is reproduced from a Byzantine copy of the Gospels, executed in the early part of the eleventh century, represents St. John the Evangelist holding in his right hand the pen with which the sacred volume upon his knees is being written. In front of him is a scholar's cabinet, with the key in the hasp-lock, of which this miniature gives probably the earliest known representation. On the desk above the cabinet are displayed the various implements used by the ancient scribe in the exercise of his craft—inkpot, dividers, knife for erasure, etc. A pillar at the back of the desk supports a mirror evidently intended to act as a reflector to the hanging lamp, which is suspended from it.</p> | |
| 28. A PAGE FROM THE "TRIER PSALTER". 9TH CENTURY | 44 |
| <p>** The Latin Psalter from which this page has been reproduced was written in Germany, in the early part of the ninth century, and is a very fine example of the Celtic style of art.</p> <p>From a manuscript note, apparently coeval with the text, inserted in the margin of the calendar for May we gather that the volume was originally in the possession of the abbey of St. Maximin of Trier. This note records how Ada, sister of Charlemagne, left much property to the monastery of St Maximin, and on her decease was buried there. She also bequeathed a "copy of the Gospels written with gold and decorated with gold," which volume is still preserved in Trier in its Stadtbibliothek.</p> | |
| 29. A PAGE FROM THE "EMPEROR OTTO'S GOSPEL BOOK". 10th
CENTURY | 45 |
| <p>** The copy of the Gospels in Latin, from which this page is reproduced, was written and illuminated for the Emperor Otto the Great (A.D. 912-973), whose portrait is here shown painted on small medallions with inscriptions around them. The style of the work indicates Cologne as the place of provenance.</p> | |
| 30. A PAGE FROM THE "COLONNA MISSAL". ABOUT 1517 | 46 |
| <p>** This manuscript was executed for Cardinal Pompeo Colonna, who was elected a member of the Sacred College in A.D. 1517, and died in A.D. 1532.</p> <p>The tradition handed down by the family was that the large full-page illuminations were executed by Raphael about 1517 on the elevation of the owner to the cardinalate; but recent investigations have shown that there is a close similarity in style to that of the "Farnese Psalter," which is commonly associated</p> | |

DESCRIPTIONS OF THE ILLUSTRATIONS.

To face Page

with the craftsmanship of the painter Clovio, but was more probably the work of Vincenzio Raimondi and his associate copyist.

31. A PAGE FROM "LYDGATE'S SIEGE OF TROY". ABOUT 1420 . . . 47
- * * At the beginning of this stately English manuscript, measuring nearly 17 by 13 inches, and having upwards of seventy pages illuminated in the style of the one reproduced, is an illustration of the author presenting his work to King Henry V. At the end are the arms of William Carent of Carent's Court, in the Isle of Purbeck, who was born in 1344, and is known to have been alive in 1422. It was for him doubtless that the manuscript was written.
32. A PAGE FROM "JOAN OF NAVARRE'S PSALTER". ABOUT 1260 . . . 48
- * * This beautiful French manuscript was written in Paris, probably by the same person who executed the manuscripts given by St. Louis to the Sainte Chapelle.
- It belonged at one time to Jeanne de Navarre (Queen Consort of Henry IV., King of England), whose autograph appears on one of the blank leaves.
33. A PAGE FROM A "BOOK OF HOURS" OF THE "SCHOOL OF JEAN FOUCQUET". ABOUT 1490 A.D. 49
- * * This manuscript was executed, probably in the South of France, by an artist of the school of Jean Foucquet, for Jacques Galliot de Gordon de Genouillac, grand-écuyer de France and grand maître d'artillerie.
34. A PAGE OF A MANUSCRIPT "APOCALYPSE". 14TH CENTURY. 50
- * * This manuscript consists of a series of ninety-six miniatures on twenty-four leaves, illustrating the scenes of the Apocalypse, with explanatory legends in Latin written in red and black. It was executed in Flanders about the middle of the 14th century.
35. VIEW OF THE EAST CLOISTER 52
36. VIEW OF THE MAIN STAIRCASE 54
37. VIEW OF THE GALLERY CORRIDOR IN THE MAIN LIBRARY . . . 56



2. THE MAIN LIBRARY

THE JOHN RYLANDS LIBRARY.

BRIEF HISTORICAL SKETCH.

TO the booklover and to the genuine student there is no more attractive place of pilgrimage in the North of England than the John Rylands Library, situate though it be in the busiest part of that mighty centre of the cotton industry, which is sometimes slightly referred to, by those who are unacquainted with the intellectual activities of Manchester, as "a city of warehouses".

During the last half-century this metropolis of the North has made determined efforts to place herself in the front rank of cities which are true cities—efforts in which she has been eminently successful. She has raised herself to university rank. Her schools and training colleges are amongst the largest and most efficient in the kingdom. Her love and patronage of art, music, and the drama is unrivalled, whilst in the matter of libraries she is splendidly equipped, possessing as she does upwards of a million of volumes, to which students and readers have ready access, and amongst which are many of the world's most famous literary treasures.

It was customary not many years ago, to separate culture from business and industry. It was contended, that great libraries were well enough for such university cities as Oxford and Cambridge, but that Manchester existed to supply the world with cotton, and for that reason there was no need to provide such places with the instruments of higher culture. This divorce of culture from trade was found to be not only singularly unwise, but opposed to the best traditions of European history. Venice was

THE JOHN RYLANDS LIBRARY.

not simply an emporium ; she was also the centre of art, and the home of the finest printing the world has ever seen. Her art was the better for her commerce, just as her commerce was the better for her art.

Thus it was that the great cities of the Middle Ages, finding it impossible to live by bread alone, built up the grand monuments of culture and art which call for our admiration to-day ; and thus it was that Manchester, aided by the benefactions of many of the citizens whom she has delighted to honour, and whose names have become household words, has raised herself to the proud position of being as great a city of culture and art as hitherto she has been of commerce.

The John Rylands Library, one of the youngest, but certainly the most famous, of Manchester's literary institutions, was formally dedicated to the public on the 6th of October, 1899.

It owes its existence to the enlightened munificence of Enriqueta Augustina Rylands, the widow of John Rylands, by whom it was erected, equipped and liberally endowed, as a memorial to her late husband, whose name it perpetuates.

It was on the 6th of October, 1875, that Miss Tennant, the daughter of Stephen Cattley Tennant, a Liverpool and Havannah merchant, became Mrs. Rylands, an event which was commemorated twenty-four years later, when the library was formally dedicated to the public, and to the memory of John Rylands. For thirteen years Mrs. Rylands shared her husband's strenuous life in all its varied activities, with a devotion which evoked the admiration of all who came within the sphere of its influence.

Mr. Rylands took a deep and constant interest in all that related to literature, but the absorbing cares of business necessarily prevented him from living as much as he would have wished among books. He was always ready, however, to extend his aid and encouragement to students. He took an especial interest in adding to the studies of the poorer Free Church ministers gifts of books which were beyond their own slender means to provide, but which were necessary to keep them in touch with the trend of



3. STATUE OF JOHN RYLANDS IN THE MAIN LIBRARY

BRIEF HISTORICAL SKETCH.

modern religious thought, since, in many cases, they were stationed in rural districts remote from anything in the nature of a library. There are many ministers living to-day who preserve a feeling of profound gratitude to John Rylands for the help which he extended to them in this, as in many other ways.

When, therefore, upon the death of Mr. Rylands, which took place on the 11th of December, 1888, Mrs. Rylands found herself entrusted with the disposal of his immense wealth, she resolved, after careful deliberation, to commemorate the name and worth of her husband by dedicating to his memory an institution devoted to the encouragement of learning, which was to be placed in the very heart of the city which had been the scene of the varied activities and triumphs of Mr. Rylands. She recalled the little library at Stretford, which Mr. Rylands had watched over with so much care, and which in its time and measure had been of incalculable benefit to many a struggling minister. She also remembered how great an interest he had taken in theological studies, and accordingly resolved to establish a library in which theology should occupy a prominent place, where the theological worker should find all the material necessary to his study and research. From such modest beginnings has the present library arisen.

With this idea of the library in view, Mrs. Rylands in 1889 entered upon the collection of the standard authorities in all departments of literature, and in the year 1890 the erection of the splendid structure in Deansgate was commenced from the designs of Mr. Basil Champneys.

The scheme was conceived in no narrow spirit. Thanks to the contact with foreign countries which travel had yielded her, Mrs. Rylands was a woman of catholic ideas, and did not confine herself to any one groove, but allowed the purpose she had in view to mature and fructify as time went on. It was fortunate that she proceeded in a leisurely manner, since various unforeseen circumstances helped to give a shape to the contemplated memorial which neither she nor any one else could have anticipated.

While the building was rising from the ground, books were

THE JOHN RYLANDS LIBRARY.

being accumulated, but without ostentation, and few people were aware that a great library was in process of formation.

THE PUR-
CHASE OF
THE AL-
THORP
LIBRARY.

The only interruption of the perfect quiet with which this project was pursued occurred in 1892 some two years after the builders had commenced their work of construction, when there came to Mrs. Rylands the opportunity of giving to this memorial a grandeur which had not been at first contemplated. In that year the announcement was made of Earl Spencer's willingness to dispose of that most famous of all private collections, "The Althorp Library". When Lord Spencer found himself compelled to surrender the glory of Althorp, he wisely stipulated with the agent that a purchaser should be found who would take the whole collection, and so prevent the famous library from being dispersed in all directions. For some time this object appeared to be incapable of realisation, and the trustees of the British Museum were therefore tempted with the Caxtons, but the owner would not consent to have the collection broken up by any mode of picking and choosing, and so the negotiations fell through. Negotiations in other directions were then entered into, and it is almost certain that the collection would have been transported to America if Mrs. Rylands had not become aware that it was for sale. Recognizing that the possession of this collection would be the crowning glory of her design, Mrs. Rylands decided to become the purchaser.

While these negotiations were proceeding, scholars throughout the country were in a state of great suspense. As soon, however, as it was announced that the collection had been saved from the disaster of dispersion, and was to find a permanent home in England, a great sigh of relief went up. The nation was relieved to know that so many of its priceless literary treasures were to be secured for all time against the risk of transportation, and the public spirit which Mrs. Rylands had manifested was greeted with a chorus of grateful approbation.

Although the Althorp collection, of rather more than 40,000



4. SECTION OF THE MAIN LIBRARY, SHOWING A READING
ALCOVE

BRIEF HISTORICAL SKETCH.

volumes, is but a part of the John Rylands Library, which to-day numbers nearly 200,000 volumes, it is, by common consent, the most splendid part. Renouard, the French bibliographer, described it as "the most beautiful and richest private library in Europe," and another writer has called it "a collection which stands above all rivalry". It is true that other private libraries have possessed more printed books, but none could boast of choicer ones.

But Mrs. Rylands did much more than this. She had acquired for Manchester a collection of books which in many respects was unrivalled, but in doing so she had enlarged considerably the scope of her original plan, and decided to establish a library that should be at once "a place of pilgrimage for the lover of rare books," and a "live library" for genuine students, whether in the departments of theology, philosophy, history, philology, literature, or bibliography, where they would find not merely the useful appliances for carrying on their work, but an atmosphere with a real sense of inspiration, which would assist them to carry it on in the highest spirit.

After ten years of loving and anxious care the building was ready for occupation. Only those who were associated with Mrs. Rylands know how much was put into those ten years. From the very inception of the scheme Mrs. Rylands took the keenest possible interest in it, devoting almost all her time, thought, and energy to it. Not only every detail in the construction of the building, but every other detail of the scheme in general, was carried out under her personal supervision. Nothing escaped her scrutiny, and it would be impossible to say how many admirable features were the result of her personal suggestion. No expense was spared. The architect was commissioned to design a building which should be an ornament to Manchester, and in the construction of which only the very best materials should be employed. It is not too much to say that stone-mason, sculptor, metal-worker, and wood-carver have conspired under the direction of the architect, and under the watchful care of the founder, to

THE JOHN RYLANDS LIBRARY.

construct a building in every way worthy of the priceless collection of treasures which it was intended to house.

THE OPEN-
ING OF THE
LIBRARY.

On the 6th of October, 1899, the twenty-fourth anniversary of Mrs. Rylands's wedding-day, the building and its contents were formally dedicated to the public, in the presence of a large and distinguished gathering of people from all parts of Europe. The inaugural address was delivered by the Rev. Dr. Fairbairn, Principal of Mansfield College, Oxford—an address in every sense worthy of a great occasion, from which a few passages may be appropriately quoted here:—

“It would have been a comparatively simple and easy thing for Mrs. Rylands, out of her large means, to set aside a sum ample enough to build this edifice, to equip and endow this institution. She had only to select an architect and choose a librarian, to summon to her side ministers and agents capable of carrying out her will, saying to them: ‘Here is money, spend it in the princeliest way you can, and, if more be needed, more will be at your command’. But she did not so read her duty. The ideal created in her imagination, by the memory and character of her husband, was one she alone could realise. And she proceeded to realise it, with the results that we this day behold. Nothing was too immense, or too intricate to be mastered, nothing was too small to be overlooked. The architect has proved himself a genius. He has adorned Manchester, he has enriched England with one of the most distinguished and the most perfect architectural achievements of this century. . . . The library will be entitled to take its place among the deathless creations of love. To multitudes it will be simply the John Rylands Library, built by the munificence of his widow. . . . But to the few, and those the few who know, it will for ever remain the most marvellous thing in history, as the tribute of a wife's admiration of her husband, and her devotion to his memory. The opening of this library calls for national jubilation. All citizens who desire to see England illumined, reasonable, right, will rejoice that there came

BRIEF HISTORICAL SKETCH.

into the heart of one who inherited the wealth of this great Manchester merchant, the desire to create for him so seemly a monument as this. It stands here fitly in a city where wealth is made, to help to promote the culture, to enlarge the liberty, to confirm the faith, to illumine the way of its citizens, small and great."

Mrs. Rylands's interest in the library did not end there. She endowed it with an annual income of upwards of five thousand pounds for its maintenance and extension, and again and again, when rare and costly books, or collections of books, came into the market which were beyond the reach of the ordinary income of the library to secure, she readily and generously found the money, if only she could be assured that the usefulness of the library would be enhanced by their possession.

PURCHASE
OF THE
CRAWFORD
MANU-
SCRIPTS. In the month of August, 1901, another instance of the munificence of Mrs. Rylands, and of her continued interest in the library was made public, with the announcement that the celebrated collection of illuminated and other manuscripts belonging to the Earl of Crawford, numbering upwards of six thousand, had been purchased for a very considerable sum. The purchase came as a great surprise to all but a very few. The negotiations had been conducted in the quiet, unostentatious, yet prompt manner which was characteristic of all Mrs. Rylands's dealings.

The importance of the collection cannot easily be overestimated. This, however, may be said, that it gives to the John Rylands Library a position with regard to Oriental and Western manuscripts similar to that which it previously occupied in respect of early printed books through the possession of the Althorp Library.

Just as the distinguishing mark of the Althorp Library was the early printed books, so the distinguishing mark of the "Bibliotheca Lindesiana," as the Crawford Library is known, was the manuscripts. To some of these the bindings impart a character and a value of a very special kind. The rarity of such jewelled bind-

THE JOHN RYLANDS LIBRARY.

ings in metal and ivory, dating from the twelfth and thirteenth centuries, as are found here, may be gauged by the fact that the John Rylands collection, which contains only thirty, yet ranks third among the collections of the world. By far the richest collection is in the Bibliothèque Nationale in Paris, next comes the one in the Royal Library at Munich, and then comes that preserved in Manchester.

In order to make known the value and contents of this collection Mrs. Rylands undertook to defray the cost of cataloguing it in a manner commensurate with its importance. To this end arrangements had been entered into with a number of leading scholars to deal with the manuscripts in their own special line of research, and although several of these catalogues have since appeared, and others may be expected shortly, it is to be regretted that Mrs. Rylands did not live to see this part of her scheme carried through.

From first to last Mrs. Rylands's interest in the library was unflagging. Until within a few weeks of her death she was making purchases of manuscripts and books, and one of her last cares was to provide accommodation for the rapid extension of the library, so that the work should in no wise be hampered for want of space. A fine site adjoining the library had been acquired, and it was her intention, had she lived, to erect thereon a store building that would provide accommodation for at least half a million volumes. Unfortunately death intervened before the arrangements in pursuance of her intentions could be completed.

PROVISIONS
FOR LIBRARY
IN MRS. RY-
LANDS'S
WILL. Mrs. Rylands made additional provision in her will for the upkeep and development of the library. She bequeathed £200,000 in four per cent. debentures, yielding an annual income of £8,000. This sum added to the existing endowment gives to the trustees and governors an income of upwards of £13,000 per year, sufficient to enable them to administer the institution in a manner worthy of the lofty ideals of the founder.

In addition to the monetary bequest, Mrs. Rylands bequeathed



5. A PAGE OF "KING CHARLES VII'S BOOK OF HOURS"
French MS About 1430



BRIEF HISTORICAL SKETCH.

to the library all books, manuscripts, and unframed engravings in her residence at Longford Hall, numbering several thousand volumes. It must suffice to say that the collection is very rich in modern "éditions de luxe," such as the great galleries of paintings of "Buckingham Palace and Windsor Castle," "Bridgewater House," "Ham House," "The Wallace Collection," "The Louvre," and "The Hermitage"; Sir Walter Armstrong's monographs on Sir Joshua Reynolds, Turner, Raeburn, and Gainsborough; Mrs. Frankau's "Eighteenth Century Colour Prints," "William Ward," and "John Raphael Smith"; Mrs. Williamson's "Books of Beauty"; Goupil's series of "Historical Monographs,"—these and many similar works are included, most of which are in the choicest possible state. Of such series as the "Doves Press," and the "Essex House Press" there are sets printed on vellum. Of "Grangerized," or extra-illustrated, books, we may call attention to the following: Forster's "Life of Dickens," 10 vols.; "The Book of the Thames," 4 vols.; Boswell's "Life of Johnson," 4 vols.; "The Works of Sir Walter Scott," 67 vols., etc. Other noteworthy books are; Ongania's "Basilica di San Marco," 15 vols.; Bode's edition of Rembrandt, with Hamerton's work on the same master; the facsimiles of the "Grimani Breviary," and the "Hortulus Anime"; the copy of Tissot's "Old Testament," which contains the whole of his original pen drawings; and a set of the four folios of Shakespeare. The illuminated manuscripts include: two "Books of Hours," attributed to Hans Memling; two French "Books of Hours," one of which was executed for King Charles VII, and several beautifully decorated Bibles and Chronicles. In the matter of bindings, there is a fine collection of examples of work by the great modern masters of the craft. There is also a very large number of autographs and historical documents, including the greater part of the collection formed by the Rev. Dr. Thomas Raffles, of Liverpool, in the first half of the last century.

These are but a few items taken at random, and intended merely to indicate the character of the books which Mrs. Rylands

THE JOHN RYLANDS LIBRARY.

gathered around her during the last twenty years of her life, not alone for her own pleasure, but with a view to the ultimate enrichment of the library on a side where it was but indifferently equipped.

These remarks, of necessity, are almost exclusively confined to Mrs. Rylands's relations to the library, which she looked upon with pardonable pride as her great achievement. But her munificence did not end there, nor with her gifts to numerous other public objects, in which she took a keen interest. The full extent of her benefactions will probably never be known. She was naturally reserved, and delighted to do good by stealth, but those who take an active part in charitable work in Manchester could testify to her unfailing readiness to assist any good cause of which she approved. She did not simply give money out of her great wealth, she also gave care, thought, and attention to all that she was interested in.

Personally Mrs. Rylands was little known, but to those who did know her she was most kind and generous. She was a woman of very marked ability and of great determination, and those who had the privilege of assisting her in any of her numerous and absorbing interests can testify to her wonderful business capacity, and to her mastery of detail. She possessed truly, and in a marked degree, "the genius of taking pains".

Mrs. Rylands's death occurred on the 4th of February, 1908, to the irreparable loss not only of the institution which she had founded, but to the entire city of Manchester.

It is impossible within the limits of a brief sketch like the present to attempt to convey anything like an adequate idea of the interest and importance of the contents of the library, comprising as they do nearly 200,000 printed books, and 7,000 manuscripts. The utmost that can be done is to take a glance at some of the outstanding features of the various sections, commencing with the special rooms and in passing to notice some of the more conspicuous among the books which hold a predominant position in the fields of history or literature, and which have made the library famous in the world of letters.

BRIEF HISTORICAL SKETCH.

Before commencing this survey of the contents, it will not be out of place to sketch very briefly the fascinating history of the formation of the Althorp Library, which, although but a part of the John Rylands Library, is, by common consent, the most splendid part.

FORMATION OF THE ALTHORP LIBRARY. The formation of the collection was substantially the work of George John, second Earl Spencer, who was born 1st September, 1758, and succeeded to the earldom in 1783. Few men have entered life under happier auspices. At seven years of age he was placed under the tutorship of William Jones, the famous Orientalist, who was afterwards knighted, with whom he made two continental tours, visiting libraries as well as courts in their progress. Jones resigned his charge in 1770, when Lord Althorp was sent to Harrow; but tutor and pupil were in constant correspondence, and maintained an intimate acquaintance until 1783, when the former left England for his Indian judgeship.

As a collector, Lord Spencer did not begin seriously until he was thirty years of age. He had made occasional purchases before that time, but the broad foundation of the Althorp Library, as we now know it, cannot be said to have been fairly laid until Lord Spencer acquired the choice collection of Count de Reviczky in 1790. The possession of that collection at once raised the Althorp Library into importance, and influenced the character of the acquisitions which were most eagerly sought in after days.

In justice to the memory of the first Earl Spencer, some reference must be made to the part he played in the foundation of the library. He was undoubtedly a book-collector, since he bought the library of Dr. George, Master of Eton, consisting of 5,000 volumes. Many of these volumes were collections of the smaller pieces of Elizabethan literature, which, although looked upon at that time as "tracts" or "miscellanea," have come to be regarded as works of considerable importance, and are now eagerly sought after. The George "tracts" are still preserved in the John Rylands Library, and may be distinguished by the arms of the

THE JOHN RYLANDS LIBRARY.

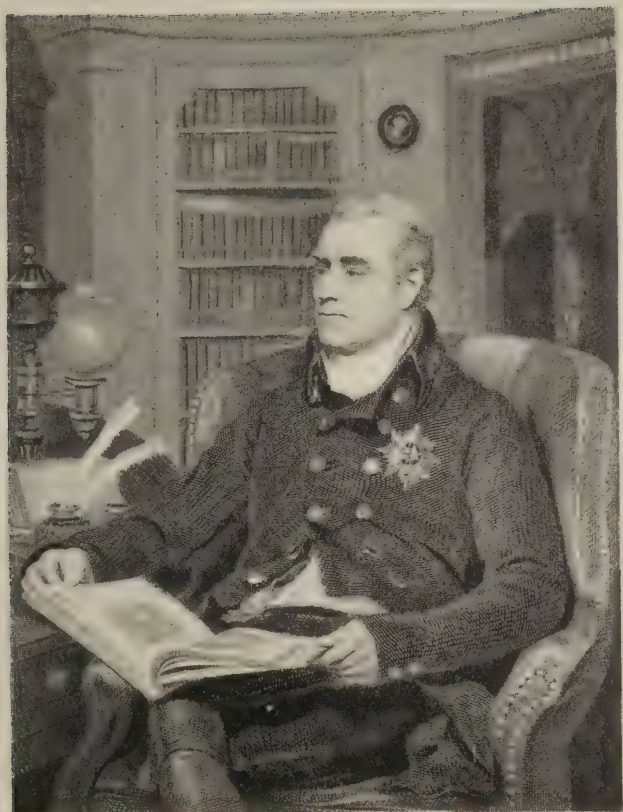
first Earl, which he caused to be stamped upon all the books then at Althorp. But the separately bound works, which Dr. George no doubt prized more highly, were gradually weeded out by the second Earl, and replaced by finer copies.

The old Althorp collection was of little importance when compared with the magnificence it ultimately reached under the fostering care of the second Earl. Yet it could not have been without interest, since it won the admiration of Sir William Jones in 1765, and was instrumental in awakening young Spencer's love for books. It remains, however, to be said that the event which, more than anything else, determined the ultimate character and scope of the Althorp Library, was the acquisition of the Reviczky collection.

THE
REVICZKY
COLLEC-
TION.

Charles Emanuel Alexander, Count Reviczky, was a Hungarian nobleman of considerable fortune, born in Hungary in 1737, and educated at Vienna. He seems to have possessed an exceptional aptitude for acquiring languages, and to have cultivated it during extensive travels both in Europe and in Asia. Besides the great languages of antiquity, and the modern tongues of ordinary attainment, he is said to have acquired thorough familiarity with the languages of Northern Europe, and with a majority of the languages and chief dialects of the East. He had not long returned from the travels he had planned for himself when the Empress Maria Theresa sent him as her ambassador to Warsaw. The Emperor Joseph II gave him similar missions, first in Berlin, and afterwards in London. Everywhere he made himself renowned as a collector of fine books, and especially of the monuments of printing, and won many friends. Some idea of his character and of his eminent accomplishments may be derived from his correspondence with Sir William Jones, who entertained a strong affection for him, and to whom his first introduction to Lord Spencer was probably owing.

The chief characteristic of the Reviczky Library was its extraordinary series of the primary and most choice editions of the Greek and Latin classics. No collector has ever succeeded in



6. GEORGE JOHN, SECOND EARL SPENCER. FOUNDER
OF THE ALTHORP LIBRARY

BRIEF HISTORICAL SKETCH.

amassing a complete series of first editions ; but Reviczky, whose researches in this direction were incessant, is believed to have made a nearer approximation to completeness than any previous or contemporary collector.

Next to the "*editiones principes et primariæ*," it was his aim to gather such of the fine productions of the presses of Aldus, Stephanus, Morel, and Turnebus as were not already included in the primary series, then the Elzevirs, the "*Variorum*" classics, the Delphin classics, the choice editions of Baskerville, Brindley, Foulis, Tonson, and Barbou, and the curious small-typed productions of the press of Sedan.

Of his classics, Reviczky himself printed, under the pseudonym of "*Periergus Deltophilus*," a catalogue entitled "*Bibliotheca Græca et Latina*," copies of which may be seen in the library. This catalogue appeared at Berlin during his embassy in 1784, and, like the three supplements to it subsequently printed, was restricted to private circulation. Ten years later it was published with additions.

If it be true that Reviczky's health was already failing him when he sold his library to Lord Spencer, he gave an unusual instance of disinterestedness in the conditions upon which he insisted. He stipulated for £1,000 down, and an annuity of £500. The bargain was made in 1790, and in August, 1793, the Count died at Vienna, so that, for the moderate sum of £2,500, Lord Spencer acquired the collection of books which was to determine the character of the Althorp Library.

One of Count Reviczky's peculiarities as a collector was an abhorrence of books with manuscript notes, no matter how illustrious the hand from which they came. To him a "*liber notatus manu Scaligeri*" excited the same repugnance which he would have shown to the scribblings of a schoolboy on the fair margins of a vellum Aldine. What he prized in a fine book was the freshness and purity which show that the copy is still in the condition in which it left the printer. A copy on vellum had a great attraction for him, and he was not insensible to the

THE JOHN RYLANDS LIBRARY.

charms of a "large paper" copy, or of a copy in the original binding.

Lord Spencer was by no means so intolerant of manuscript notes as was Reviczky, but he shared his appreciation of the external beauties of a choice book with a just and keen estimate of its intrinsic merits. And the almost unrivalled condition of many of his later acquisitions make them quite worthy to occupy the same shelves with the cherished volumes of Count Reviczky.

EARL
SPENCER
AS A
COLLECTOR. The accession of Count Reviczky's books was an epoch-making event in the history of the Althorp Library. It gave direction to Lord Spencer's taste in collecting, and at once placed his library amongst the most important private collections of the time. From this time onward, for something like forty years, Lord Spencer is said to have haunted the sale-rooms and booksellers' shops, not only in this country but throughout Europe, in his eagerness to enrich his already famous collection with whatever was fine and rare—even to the purchase of duplicates in order to exercise the choice of copies. In this way he purchased in 1813 the entire library of Mr. Stanesby Alchorne, so that he might improve his collection of early English books by the addition of some specimens of the presses of William Caxton and Wynkyn de Worde, and in some cases by the substitution of copies of the productions of these printers which were better than those he had previously possessed. After the few advantageous exchanges and the few additions to the Althorp collection already referred to, the bulk of the Alchorne books were sent to Evans, for sale by auction, in the same year in which they had been purchased. Some idea of the rapid growth of the Althorp Library may be formed, when it is pointed out that this was Lord Spencer's fourth sale of duplicates.

Thus, by liberal dealings with booksellers, and by spirited competition at the sales, Lord Spencer continued to enrich his collection. There was yet another way in which he added to the riches of his collection: if the guardians of a public or of a semi-public library were of opinion that they better discharged their

BRIEF HISTORICAL SKETCH.

duty, as trustees, by parting with some exceedingly rare, but in their present home, unused books, and by applying the proceeds to the acquisition of other much needed works of modern dates, he was willing to acquire the rarities at the full market value, and so supply the means of multiplying the desired books of reference and of reading. Three of the rarest of the Spencer Caxtons were obtained in this way, and in writing to Dr. Dibdin in 1811, when the transaction was completed, Lord Spencer speaks of it as "a great piece of black letter fortune," and as "a proud day for the library". The authorities from whom the purchase was made also thought it a proud day for their library when between 400 and 500 well-chosen volumes took the place of the dingy little folios which had made Lord Spencer's eyes to glisten and his pulse to beat faster as he tenderly yet covetously turned over their leaves.

Another and still more striking instance of Lord Spencer's bold yet successful attempts to enrich the Althorp collection is of sufficient interest to be recorded here. Among the many attractions of the Royal Library at Stuttgart were two editions of Vergil, so rare as to be almost priceless. One was the second of the editions printed in Rome by Sweynheym and Pannartz in 1471; the other was an undated edition, printed at Venice, probably in the same year, by the printer "Adam" of Ammergau. Lord Spencer coveted these volumes, and commissioned Dr. Dibdin to go to Stuttgart in quest of them, despite their royal ownership. After many conferences with the librarian of the King of Wirtemberg, the scheme was submitted to the King, and Dibdin was received in audience, when he dwelt adroitly upon the magnificence of the Stuttgart Library in theology and its comparative insignificance in classics, as affording a reason why a judicious exchange, which should give the means of supplying what was still lacking in the former class at the mere cost of a couple of Vergils, would strengthen his Majesty's library rather than weaken it. The King gave his assent, provided the details of the exchange were made satisfactory to his librarian. The terms were settled, and Dibdin

THE JOHN RYLANDS LIBRARY.

bore off the volumes in triumph to Althorp, where they swelled the number of distinct editions of Vergil printed prior to the year 1476 to the number of fifteen.

In 1819 Lord Spencer made a bibliographical tour of the Continent, one of the special objects of which was the perfecting of his fine series of the productions of the first Italian press of Sweynheym and Pannartz. He experienced some difficulty in finding the Martial of 1473, but at last succeeded, and so carried his number of works from that famous press to thirty-two. The most notable event of the tour was the acquisition of the entire library of the Duke of Cassano-Serra, a Neapolitan who had trodden much the path of Reviczky, with special attention to the early productions of the presses of Naples and Sicily. As early as 1807 the owner had printed a catalogue of the fifteenth-century books in this collection. The three books in the collection that had special attractions in Lord Spencer's eyes were an unique edition of Horace, printed by Arnoldus de Bruxella at Naples in 1474, an undated Juvenal, printed by Ulrich Han at Rome before 1470, and an Aldine Petrarch of 1501, on vellum, with the manuscript notes of Cardinal Bembo. Could he have obtained these three volumes, there is reason to believe he would have been willing to forgo the rest of the Cassano Library, fine as it was, but the fates decreed otherwise.

So thoroughly did Lord Spencer know his own collection that while he was at Naples he made a list of the principal duplicates which the Cassano acquisition would cause. All these were sold in 1821, to the enrichment of the Grenville, Sussex, Heber and Bodleian Libraries, as well as of many minor collections.

In the course of his tour Lord Spencer visited the principal libraries, both public and private, that came in his path, and in correspondence with Dibdin he dwelt with particular satisfaction on the choice books he had met with in the collections of Counts Melzi and d'Elci. But he had now little to covet. From the Remondini collection he had obtained some fine Aldines, and he had made many occasional purchases, some of which improved



7. THE EARLY PRINTED BOOK ROOM

BRIEF HISTORICAL SKETCH.

his library without increasing it. To make a fine but imperfect book complete, he would not hesitate to buy two other imperfect copies. And if fortune put it in his power to benefit the collection of a friend, as well as to improve his own, his pleasure was increased. He never cherished the selfish delight of some eminent collectors in putting two identical copies of an extremely rare book on his own shelves, expressly in order that neither of them should fill a gap in the choice library of another collector.

Thanks, therefore, to the scholarly instincts possessed by Count Reviczky and by Earl Spencer, and to the munificence of Mrs. Rylands, Manchester is now in proud possession of a library which in many respects is unrivalled. It is not too much to say that seldom if ever before has there been brought together a collection of books illustrating so completely as this does the origin and development of the art of printing. There are larger collections, it is true, but in point of condition the collection in the John Rylands Library is peerless, for, as we have already remarked, Earl Spencer was not satisfied merely to have copies of the best books, he was intent upon having the finest copies procurable of the best books.

THE EARLY
PRINTED
BOOK
ROOM.

Turning now to the brief survey of the contents of the library one of the most noteworthy features is its unrivalled collection of books printed before the year 1501, numbering upwards of 2,500 volumes. These books have been arranged upon the shelves of the room specially constructed for their accommodation in accordance with what Henry Bradshaw described as the "natural history method," the arrangement adopted by Mr. Proctor in his "Index to the Early Printed Books in the British Museum". By this method of arrangement it is possible to show upon the shelves the direction which the art of printing took in the course of its progress and development.

Commencing with the specimens of block-printing—the immediate precursors of the type-printed book, the stepping-stones to that remarkable development in the methods of transmitting knowledge which took place in the middle of the fifteenth century

THE JOHN RYLANDS LIBRARY.

with the invention of the printing press, and which furnishes one of the most fascinating chapters in the history of the evolution of books—the first object of interest is the famous block-print of “St. Christopher,” bearing an inscription of two lines, and the date 1423. This, the earliest known piece of printing to which a date is attached, and of which no other copy is known, is alone sufficient to make the library famous. The print has been coloured by hand, and is pasted on the inside of the right-hand border of the binding of a manuscript entitled “*Laus Virginis*,” written in 1417 in the Carthusian Monastery of Buxheim, near Memmingen, Swabia, where the volume was carefully preserved until towards the end of the eighteenth century. These religious prints, consisting of outlines of figures of saints, copied no doubt from the illuminated manuscripts, were printed wholly from engraved blocks or slabs of wood, upon which not only the pictorial matter, but any letter-press was carved in relief. The manner of printing was peculiar, since the earliest examples were produced before the printing press was introduced. It may be described as follows: The block was thinly inked over, and a sheet of damped paper was then laid upon it, and carefully rubbed with a dabber or burnisher. From the single leaf prints to the block books was the next step in the development. The block books were made up from single sheets, printed only on one side of the paper, and then, in most cases, pasted back to back and made up into books. The reason for printing the sheets only on one side is obvious when the manner of printing is recalled. To have turned the sheet to receive a second print would have resulted in the smearing of the first, by reason of the friction necessary to secure the second impression. Fourteen of these block books are preserved in the library, of which nine may be assigned conjecturally to the period between 1430 and 1450, while the others are of a somewhat later date. There are two editions of the “*Apocalypsis S. Joannis*,” two editions of the “*Ars Moriendi*,” two editions of the “*Speculum humanæ salvationis*,” two editions of the “*Biblia pauperum*,” the “*Ars memorandi*,” the “*Historia Virginis ex cantico canticorum*,”



8. THE "ST. CHRISTOPHER" BLOCK-PRINT, 1423

BRIEF HISTORICAL SKETCH.

“Die Enndkrist,” “Die fünfzehn Zaichen kimen vor dem hingsten Tag,” the “*Mirabilia urbis romæ*,” and “*Die Kunst Ciromantia*”. The library also possesses one of the original wooden blocks from which the second leaf of an edition of the “*Apocalypsis S. Joannis*” was printed, about 1450.

Coming to the productions of the press by means of movable types, we find the arrangement to be first by country, then by towns in the order in which they established presses, then by presses or printers in the order of their establishment, and finally a chronological arrangement of the works in the order in which they came from the respective presses, as nearly as can be determined.

Claims to the honour of having first made use of separate letters for printing in the Western world have been put forward in favour of Germany, France and Holland. It is true that from contemporary documents it appears that experiments of some kind were made at Avignon as early as 1444, and there are references to other experiments at about the same date in Holland, which have been connected with the name of Coster of Haarlem. But the only country which is able to produce specimens in support of her claim is Germany, although the last word in this controversy has not yet been said.

Commencing then with Germany, and assuming that the first press was set up at Mainz, we have of the earliest printed documents to which can be assigned a place or date—the “*Letters of Indulgence*,” granted by Pope Nicolas V. in 1452 through Paulinus Chappe, Proctor-General of the King of Cyprus, and conferring privileges on all Christians contributing to the cost of the war against the Turks. The earliest was printed in 1454, the other before the end of 1455. Then follow the two splendid Latin Bibles, one with thirty-six lines to a column, sometimes referred to as the “*Bamberg Bible*,” because the type in which it is printed was afterwards employed by a printer of Bamberg, named Albrecht Pfister; the other, with forty-two lines to a column, commonly referred to as the “*Mazarin Bible*,” from the

THE JOHN RYLANDS LIBRARY.

accident of the copy in the library of Cardinal Mazarin, at Paris, being the first to attract attention. Whether these two Bibles were printed at one and the same press, or at different printing offices, is a subject of controversy. By some authorities it is thought that the first-named was commenced about 1448, but was not completed until about 1461, whilst the other was commenced in 1450, and completed some time before August, 1456. That Gutenberg was the printer of one of the Bibles, if not of both, is generally conceded, although his name is not found in any piece of printing which has been attributed to him. Unfortunately it is only by the aid of conjecture that we are able to link together the few facts we possess concerning the early presses at Mainz. It seems probable, however, that Gutenberg was ruined at the very moment of success through an action, brought against him by Johann Fust, for the repayment of loans advanced to him for the purpose of carrying out his projects.

The earliest book to contain particulars of the name of its printers, and the date and place of printing was the "*Psalmorum Codex*" or "*Mainz Psalter*," of which there issues seem to have been printed in 1457 at Mainz by Johann Fust and Peter Schœffer. Peter Schœffer had been an illuminator, and to his influence has been ascribed the beautiful initials, printed in two colours, with which the book is embellished. Of this majestic folio the library is in proud possession of the only known perfect copy of the first issue. Side by side with it stands a copy of the second Psalter, printed in 1459, also like the first on vellum; and a copy of the third Psalter on paper, printed by Peter Schœffer alone in 1490.

Of the productions of the press or presses at Mainz with which the names of the three printers, Gutenberg, Fust and Schœffer, are associated, the library possesses no fewer than fifty examples, several of which are the only copies of which there is any record, notably, the German edition of the "*Bul zu dutsch . . . der babst Pius II.*," printed in 1463 or 1464, which is distinguished as being the first printed book in which a title-page was employed.

From Mainz the art of printing migrated to Strassburg, a city

GENESIS 18

Incepit liber genesis que nos genisim
 A principio creauit deus celu diuin⁹ i
 et terram. Terra autem erat inanis et
 vacua: et tenebre erant sup facie abissi-
 et sps dñi ferebat sup aquas. Dixitq;
 deus, fiat lux. Et facta ē lux. Et vidit
 deus lucem qd esset bona: et diuisit lucē
 a tenebris. appellauitq; lucem diem et
 tenebras noctem. factūq; est vespere et
 mane dies vnus. Dixit q; deus, fiat
 firmamentū in medio aquarū: et diui-
 det aquas ab aquis. Et fecit deus fir-
 mamentū: diuisitq; aquas que erant
 sub firmamento ab hys q; erant sup
 firmamentū. et factū ē ita. Vocauitq;
 deus firmamentū celū: et factū ē vespere
 et mane dies secundus. Dixit vterq; deus,
 congregentur aque que sub celo sūt in
 locū vnu et appareat arida. Et factū ē
 ita. Et vocauit deus aridam terram:
 congregacionemq; aquarū appellauit
 maria. Et vidit deus qd esset bonū. et
 ait, Generentur terra herbā virentem et
 facientem senuem: et lignū pomibz faciens
 fructū iuxta genus suū. cui senuem in
 semetipso sit sup terrā. Et factū ē ita. Et
 produxit terra herbā virentē et facientē
 senuē iuxta genus suū: lignūq; faciens
 fructū et habēs vniūsq; semine scdm
 specē suū. Et vidit deus qd esset bonū:
 et factū est vespere et mane dies tertius.
 Dixitq; autē deus, fiant luminaria
 in firmamento celī: et diuidat diem ac
 noctem: et sint in signa et tempora et dies et
 annos. ut luceat in firmamento celī et
 illuminet terrā. Et factū ē ita. Factiq;
 deus duo luminaria magna: luminare
 maius ut pelleret diē et luminare min⁹
 ut pelleret noctē et stellas: et posuit eas in
 firmamento celī ut luceant sup terrā: et

pelletur diē ac noctē: et diuiderent lucē
 ac tenebras. Et vidit de⁹ qd esset bonū:
 et factū ē vespere et mane dies quartus.
 Dixit etiā de⁹. Producant aque reptile
 anime viuens et volatile super terrā.
 sub firmamento celī. Creauitq; deus cete
 grandia et omne animā viuētē arg;
 morabile quā produxerat aque i specē
 suas: et omne volatile scdm gen⁹ suū.
 Et vidit deus qd esset bonū. benedixitq;
 eis dicens. Crescite et multiplicamini. et
 replete aquas maris. auesq; multipli-
 centur sup terrā. Et factū ē vespere et mane
 dies quintus. Dixit quoq; deus. Pro-
 ducant terra animā viuētē in genere suo.
 iumenta et reptilia et bestias recte scdm
 species suas. factūq; ē ita. Et fecit de⁹
 bestias terre iuxta species suas. iumen-
 ta et omne reptile terre i genere suo. Et
 vidit deus qd esset bonū. et ait. Facia-
 mus hominē ad imaginē et similitudinē
 nostrā: et predicet piscibz maris. et vola-
 tilibz celī et bestiis vniūsq; terre. omniq;
 reptili quō mouetur i terra. Et creauit
 deus hominē ad imaginē et similitudinē
 suā. ad imaginē dei creauit illū. ma-
 sculū et feminā creauit eos. Benedixit
 q; illis deus. et ait. Crescite et multiplica-
 mini et replete terrā. et sibiā eā. et dñi-
 mini piscibz maris. et volatilibz celī.
 et vniūctis animantibz que mouentur
 sup terrā. Dixitq; de⁹. Ecce dedi vobis
 omne herbā afferentē senuem sup terrā.
 et vniūsa ligna que hñt in semetipso
 senuem. genus suū. ut sint vobis i escā
 et cunctis animantibz terre. omniq; voluci
 celī et vniūctis q; mouentur in terra. et i
 quibz est anima viues. ut habeat ad
 vescendū. Et factū est ita. Viditq; deus
 cuncta que fecerat. et erat valde bona.

BRIEF HISTORICAL SKETCH.

where Gutenberg appears to have made experiments as early as 1439, and where in, or before, 1460, Johann Mentelin had printed another great Latin Bible, a copy of which is to be found in the library. It also found its way to Bamberg, to Cologne, where Ulrich Zel, the disciple of Schœffer, was the first printer, to Augsburg, to Nuremberg, to Speier, to Ulm, and to forty-three other towns in Germany, where printing was carried on during the latter part of the fifteenth century by not fewer than 215 printers. By means of the examples of the various presses to be found on the shelves of the room, it is possible to follow the art step by step in its progress through Germany. Of the works printed by Pfister at Bamberg, the printer who employed the same type as that found in the thirty-six line Bible, only four books and part of a fifth are known to exist in this country, all of which are in Manchester.

Though the printing press was born in Germany, the full flower of its development was first reached in Italy, at that time the home of scholarship. The first printers of Italy were two migrant Germans—Conrad Sweynheym and Arnold Pannartz—who set up their press in the Benedictine Monastery of Saint Scholastica, at Subiaco, some twenty miles from Rome, where many of the inmates were Germans. Here, between 1465 and 1467, they printed four books. In the latter year they removed from Subiaco into Rome, where a compatriot, Ulrich Han, was also just beginning to work. Han's first production was "*Meditationes seu contemplationes*," of Turrecremata, the first illustrated book to be printed in Italy, of which the only known perfect copy is in this room. Of the works printed by Sweynheym and Pannartz, and enumerated in their famous catalogue of 1472, the library contains copies of every one save the "*Donatus*," of which not even a fragment is known to have survived of the 300 copies there recorded to have been printed.

The progress of the art in Italy between 1465 and 1500 was quite phenomenal. In 1469 John of Speier began to work in Venice. He was followed by Wendelin of Speier, and in 1470 by a Frenchman named Nicolas Jenson, whose beautiful roman

THE JOHN RYLANDS LIBRARY.

type has never been surpassed and seldom equalled. Within the next five years printing was introduced into most of the chief towns of Italy, and before the end of the century presses had been established in seventy-three towns. In Venice alone not fewer than 151 presses had been started, and something approaching 2,000,000 volumes had been printed before the close of the fifteenth century—an output which exceeded the total of all the other Italian towns put together. These presses are well represented in the John Rylands collection, and it is possible in most cases to exhibit the first work produced by the printers. Of one specimen of early Venetian printing mention may be made; it is the first edition of “*Il Decamerone*” of Boccaccio, printed by Valdarfer in 1471. It is the only perfect copy extant, the rarity of which is attributed to its having formed part of an edition committed to the flames by the Florentines through the teaching of Savonarola. Of the early productions of the Neapolitan presses the library possesses many examples, several of which are the only known copies. The printers of Basle are well represented, as also are the printers of Paris, Lyons, and the other centres of printing in France and Holland and Belgium. The library possesses a very fine copy of the “*Epistolæ*” of Gasparinus Barzizius, the first book printed in France by the three Germans, Gering, Krantz and Friburger, who, in 1470, at the invitation of two of the professors of the Sorbonne, in Paris, set up a press within the precincts of the college.

Turning to the shelves devoted to England, we find that of genuine Caxtons the library possesses sixty examples, of which thirty-six are perfect, and three are “unique”. The unique copies are: “*The Four Sons of Aymon*, Blanchardyn and Eglantyne,” and the broadside, “*Death Bed Prayers*”. It was in assisting Colard Mansion to print “*The Recuyell of the Histories of Troye*,” which Caxton had himself translated from the French of Raoul le Fèvre, that he learned the art of printing, as he tells us in his beautifully quaint epilogue to that work. The volume appeared in or about the year 1475, and was followed by “*The*

O Glorious Ihesu. O mekeste Ihesu. O mooste swete Ihesu/ I praye the/that I may haue trewe confession/ contricion/ and satisfaccion or I dye/ And that I maye see and receyue thy holy body godd & man Sauour of alle mankynde Cryste Ihesu Without synne/ And that thou wylt my lord godd forgyue me alle my synnes for thy glorious woundes & passion/ And that I maye ende my lyf in the twelue feythe of alle holy chyrche/ And in purghe house and charpte with my euery crye as thy creature/ And I commende my soule in to thy holy handes thurgh the glorious helpe of thy blessed moder of mercy our lady saint Mary / and alle the holy compaigne of heuen Amen

The holy body of Cryste Ihesu be my saluacion of body and soule Amen/ The glorious blood of Cryste Ihesu bringe my soule and body in to the euerlastyng blesse Amen / I crye godd mercy / I crye godd mercy/ I crye godd mercy/ Welcome my maker/ Welcome my redeemer/ Welcome my sauour/ I crye the mercy with herte contrite of my grete Unkynednesse that I haue had vnto the/

O The mooste swete spouse of my soule Cryste Ihesu despyng herte euermore for to be with the in mynde and wylt/ And to lette none other thyng be so nygher myn hert as thou Cryste Ihesu/ And that I drede not for to dye for to goo to the Cryste Ihesu/ And that I maye euermore saye vnto the with a gladd chere/ My lord/ My godd/ my sauour myn our Cryste Ihesu / I beseeche the herte/ take me synner vnto thy grete mercy and grace/ For I loue the with al my herte/ with all my mynde/ with alle my myght/ And no thyng so moche in erth nor aboue erthe/ as I doo the my swete lord Cryste Ihesu / And for that I haue not loued the/ and worshipped the/ aboue al thyng as my lord/ My godd/ and my sauour/ Cryste Ihesu/ I beseeche the with mekenesse and herte contrite / of mercy and of forgyuenesse of my grete Unkynednesse/ for the grete loue that thou shaldest for me and al mankynde/ what tyme thou offrest thy glorious body godd and man vnto the Crosse/ ther to be crucified and wounded And vnto thy glorious herte a sharpe spere/ ther wynging out vlen tyuously blood and water for the redemption and saluacion of me and al mankynde / And thus haunget remembraunce stedfastly in my herte of the my sauour Cryste Ihesu / I doubt not / but thou wylt be ful nygher me/ and comforte me bothe bodely and goosely with thy glorious presence/ And at the last bringe me vnto thy euerlastyng blesse/ the whiche shal neuer haue ends/ Amen/

The lyf of Abraham

he Understode howe that his sone had; scor-
ned hym / & cursyd hym / And also his
sone & anan / And blesseyde hem; and
Zaphet by cause they couerdyd hym / After
the dayes of Noe there is C. lxxv And
thence depedy / And after his deith his
sones deuyd alle the world; & dwelene hem
hem had; alle as / & Cham affeyde / And
Zaphet alle Europe / Thus was it depar-
edy / Asye is the west part / and is as
moche as the other thre and that is in the
este / Affeyde is the south part and there
in is cartage and many ryche contris; ther
in sen sheld and black men / Cham had;
that to his parte Africa / The thyrde
part is Europa which is in the north &
weste / therein is grece / Rome and Grece
many / In Europe requeth noli moche
the apen lalde and faith therein is ma-
ny ryche Foyame And so was the world
deparedy to the in sones of Noe /

Thus endeth the lyf of Noe

Here foloweth the lyf of abra- ham /



The contayn called qui-
quageme is redde in the
chirch thistone of the holy
patriarke Abraham which
was sone of Thare / This
Cham was the thirde sone of Noe in the ge-

neracion of hem / Zaphet had; thre soncs /
& cham four soncs; Out of the generaci-
on of cham / Nembroth cam which was a
wicked; man and; cursyd; in his lorde
And; began to make the tour of babilone
which was grete and; hye / And; at the
making of this tour god chaunged; the
langages / in such; wise that noman
Understode other / For tofore the brydnyng
of that tour was but one maner speche
in all the world; And; ther there made
eigen speches / The tour was grete / it
was e myle about and; 3 M. lxxviij /
steppes of height / This Nembroth was
the first man that founde malmetre &
poulatre / which endureth long and; yet
doth / Thanne I towe agayne to Thare
which had; thre soncs / which was
abram / Nacor and; Ram; Of nacor cam
Is / Eus / and; Israhel / Of Ram cam
Job of Eus cam Israhel / And; of Israhel rebe-
ca and; Israhel / Of Israhel cam Israhel and; n
daughters melcha and; Israhel / Noli 3 shal
speke of abram of whom our blesseyd la-
dy come / he weddyd; Sara daughter of
his broder aham / Abrah was ever faith-
ful and; trewe / he was lxxv. yere old
when his fader depedy / For whom he mo-
ned; tyl our lady comforted; hym / which
said; to abrah / Abrah make the redy &
goe out of thy lande and; brynede and;
also fro the holbe of thy fader / and; so
me in to the lande that I shal sille to
the / I shal make the grewe in to moche
pope / I shal blesse the and; shal magne-
fy the name and; thou shalt be blesseyd;
and; I shal blesse them that blesse the &
curse them that curse the / And; in the
shal be blesseyd; After the brynede of the
crite / Abrah was lxxv. yere old when
he depedy; from the lande of Ram /
And; he toke with hym Sara his wyf
and; with the sone of his broder and; their
mepe and; his catell and; sustenance and;
cam in to the lande of Canaan and; cam
in to the vale of Sichem / in which there
yete peple which were the peple of Ca-
naan / And; our lady saide to Abrah
I shal give to the this lande and; to thy
epres / Thanne Abrah dreyt an aul;
tre on which he dyd; sacrifice / And;
blesseyd; and; thankyd; our lady / Abrah
belovyd; all the lande withyn the south /
And; saide the healde therof and; fonde
hit lyke a our lady tokyd; hym / But he

BRIEF HISTORICAL SKETCH.

Game and Playe of the Chesse," which for many years was regarded as the earlier of the two, and also as the first book printed at Westminster. In 1476 Caxton returned to England from the Low Countries, probably in consequence of the disastrous defeat of Charles the Bold by the Swiss in July of that year. He set up his press at Westminster within the precincts of the Abbey, and in the autumn of 1477 he published "The Dictes or Sayengis of the Philosophres," the first book to be printed in England. From that year until the time of his death, in 1491, his press was never idle. Including the broadsides and new editions of certain works, his publications at Bruges and in England number about 100, in the printing of which eight different founts of type were employed. In addition to the works already enumerated, the library possesses of the rarer of the Caxtons one of the two only known copies of each of: "Malory's Morte d' Arthur," the "Advertisement of pyes of two and three comemoraciōs of salisbury use," "The Curial of Alayn Charetier," and the "Propositio Johannis Russell," with others less rare to the number, as already stated, of sixty.

Of the works printed by Wynkyn de Worde, Lettou, Machlinia, Pynson, Julian Notary, and the Schoolmaster printer of St. Albans, the library possesses many examples, a fair proportion of which are believed to be unique. Of the early Oxford books there are nine, including the "Exposicio Sancti Ieronimi in simbolo apostolorum" of Rufinus, with the date M.CCCC.LXVIII., a misprint for 1478, which, in consequence, has been put forward from time to time as the first book printed in England.

These are a few of the monuments of early printing which, to the number of 2,500, three-fourths of which were printed before 1480, are to be found upon the shelves of the Early Printed Book Room. The majority of them are remarkable for their excellent state of preservation.

THE ALDINE
ROOM.

Another noteworthy feature of the library is the collection of books printed at the famous Venetian press, founded by Aldus in or about the year 1494. The collec-

THE JOHN RYLANDS LIBRARY.

tion is considered to be the largest ever brought together, numbering as it does upwards of 800 volumes. These have been arranged, like the "Incunabula," in a room specially constructed for their accommodation. It is fitting that Aldus Manutius, or, as he afterwards styled himself, "Aldus Pius Manutius Romanus," should be thus honoured, for few men in his own, or indeed in any, age have done more for the spread of knowledge than this scholar-printer of Venice. His earliest aim seems to have been to rescue the masterpieces of Greek literature from the destruction ever impending over a few scattered manuscripts. The masterpieces of Latinity had, for the most part, been exhausted by his predecessors, and it was natural that some scholar and printer should turn his attention to the wide field offered by the Greek classics. As yet no one had seriously undertaken the task. In six cities only had Greek books been issued, at Brescia in 1474, at Vicenza in 1475 or 1476, at Milan in 1476, at Parma in 1481 at Venice in 1484 and 1486, and at Florence in 1488. Only one great Greek classic, "Homer," had been issued from the press when Aldus began to print. There was, therefore, an abundant field for Aldus to occupy, and to prove how well he occupied it it is only necessary to say that when he ceased his work Aristotle, Plato, Thucydides, Aristophanes, Euripides, Sophocles, Homer, Demosthenes, Æsop, Plutarch and Pindar had been given to the world, most of them for the first time. But to carry out his scheme he required ready access to manuscripts, and this, in all probability, was the consideration that induced him to settle at Venice. Venice, free, enlightened, already the great centre of printing, the repository of unpublished manuscripts, and the home of the refugee Greek scholars who would be capable of assisting Aldus in his enterprise, would naturally appear to him the place most suitable for the establishment of his press, and so from Venice proceeded that stream of Aldine editions which have always been prized by book-lovers.

The first productions of Aldus were the "Erotemata" of Laskaris, the "Galeomyomachia," and "Musæi opusculum de

P.V.M.MANTVANIBV
COLICORVM
TITYRVS.

Melibæus. Tityrus.



Tityre tu patula recubās sub Me.
te gremio fagi
Siluestrem tenui musam meditaris
auiem.
Nos patriæ fines, et dulcia linqui
mus arua,

Nos patriam fugimus, tu Tityre lentus in umbra
Formosam resonare docēs Amyllida syluas.
O Melibæe, deus nobis hæc oia fecit. Ti.
Nanq̃ erit ille mihi semper deus, illius aram
Sæpe tener nostris ab ouilibus imbuet agnus.
Ille meas errare boues, ut cernis, et ipsum
Ludere, quæ uellem, calamo permisit agresti.
Non equidem inuideo, miror magis, undiq̃ totis Me.
Vsq̃ adeo turbatur agris. en ipse capellas
Protinus æger ago, hanc etiam uix Tityre duco.
Hic inter densas corylos modo nanq̃ gemellos,
Sperem gregis ab ilice in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non leua fuisset,
De cælo tactus memini prædicere quercus.
Sæpe sinistra cana prædixit ab ilice cornix.
Sed tamen, iste deus qui sit, da Tityre nobis.
Vrbem, quam dicunt Romam, Melibæe putavi Ti.
Sulcus ego huic nostræ similem, quo sæpe solemus

BRIEF HISTORICAL SKETCH.

Herone et Leandro," all of which appeared in 1495. In the same year he issued the first volume of the folio edition of Aristotle, the work with which he inaugurated his great series of the Greek classics. In 1502 the "Tragœdiæ" of Sophocles appeared, followed in 1518 by the first printed "Greek Bible," of which Aldus was himself the projector and chief editor, though he did not live to see it completed, and in 1525 by the "editio princeps" of Galen. Aldus did not confine his attention to the Greek classics, though the achievements of his Latin press are not so distinguished as those of his Greek press. The year 1501 marks a real innovation in the art of typography which Aldus effected. The famous italic type which he first employed in the "Vergil" of 1501 is said to be a close copy of the handwriting of Petrarch. It was cut for the printer by Francesco Raibolini, and it is so fine and close as to be ill-suited to the large page of the folio or quarto. Accordingly, Aldus began to make up his sheets into a size that could easily be held in the hand and readily carried in the pocket. This new type allowed him to compress into the small dainty format, by which the press of Aldus is best remembered, as much matter as the purchaser could heretofore buy in a large folio. The public welcomed the innovation, which not only meant reduction in size, but considerable reduction in price. The result was a wide diffusion of books and the popularisation of knowledge at which Aldus aimed. The "Vergil" of 1501 was followed in the same year by "Horace," and "Petrarch." It is perhaps of interest to remark that the three earliest books to be printed in the type said to have been copied from the handwriting of Petrarch were the two favourite authors of Petrarch, Vergil and Horace, and his own sonnets. In 1499 Aldus published the most famous of Venetian illustrated books, the "Hypnerotomachia Poliphili," the wood engravings of which are supposed to have been designed by Giovanni Bellini.

After the death of Aldus, which occurred in 1516, the business of the press was carried on by his father-in-law, Andrea Torresano of Asola, and his two sons, by Paolo Manuzio, the son

THE JOHN RYLANDS LIBRARY.

of Aldus, whose enthusiasm for Latin classics equalled that of his father for Greek, and by Aldus Junior, the son of Paolo and the grandson of Aldus. In this way the printing establishment founded by Aldus continued in active operation until 1597, a period of 102 years.

In addition to the collection of genuine Aldines which the library possesses, many of which are printed on vellum, whilst many others are large paper copies, there are a considerable number of counterfeit Aldines. The fame of the Aldine italic must have spread over Europe with extraordinary rapidity, for in the same year that Aldus issued his "Vergil" (1501) a forgery of it was published in Lyons. Aldus complained bitterly of the constant forgeries to which his works were subjected, and by means of public advertisement warned his customers how they might distinguish the forgeries from the genuine Venetian editions. Upwards of 100 of these forgeries are shelved by the side of the genuine copies.

THE BIBLE ROOM.

Not less remarkable than the "Incunabula" and the "Aldines" are the Bibles that have been brought together in the Bible Room, comprising, as they do, copies of all the earliest and most famous texts and versions, together with the later revisions and translations, from the Mainz edition of the Latin Vulgate of 1455 to the Doves Press edition of the Authorised Version, which was completed in 1905. Indeed, the Bible collection may be looked upon as the complement of the other collections, since, between the printing of the first and the last Bibles—an interval of four centuries and a half—it shows the progress and comparative development of the art of printing in a manner that no other single book can.

As the art of printing made its way across Europe, the Bible was generally the first, or one of the first, books to be printed by many of the early printers. Some half-dozen folio editions of the Bible in Latin and in German, and two great Latin Psalters had



14. THE BIBLE ROOM

BRIEF HISTORICAL SKETCH.

appeared in type before a single volume of the classics had been dealt with in a similar way.

The earliest printed Bibles were of the Latin Vulgate. Of this version alone upwards of 100 editions had appeared before the close of the fifteenth century. The most important of these editions, to the number of seventy, are to be found in the Bible Room. There are the two first printed Mainz editions, with which the name of Gutenberg is associated; the first Strassburg edition, printed by Mentelin between 1459 and 1460; the first dated Bible, printed by Schœffer at Mainz in 1462, and on vellum; the three editions printed by Eggesteyn at Strassburg in 1466; the Bible printed by the "R" printer, probably at Strassburg, in 1467; the first Bible printed at Rome by Sweynheym and Pannartz in 1471; the first quarto edition printed by John Peter de Ferratis at Piacenza in 1475; the first edition printed in Paris, by Gering, Krantz and Friburger, in 1476; three editions printed in 1476 by Moravus of Naples, Jenson of Venice, and Hailbrun of Venice, respectively, all of which are on vellum; the first octavo edition printed by Froben of Basle in 1491; and the most important of the editions of the sixteenth and later centuries.

The collection also includes the four great Polyglots printed at Alcala (Complutum), Antwerp, Paris, and London. The "Antwerp Polyglot" is De Thou's large-paper copy, bearing his arms, whilst the "London Polygot," also a large-paper copy, bears on its binding the arms of Nicholas Lambert de Thorigny.

The Greek texts comprise the Aldine editio princeps of the Septuagint of 1518, the six editions of the Erasmian Testament of 1516 to 1542, facsimiles of the principal codices, and a group of the finest and most valuable editions, from that of Strassburg of 1524-26 down to the revised text of Westcott and Hort, issued in 1881.

Of the Hebrew texts there are: the Soncino printed portions of 1485, the Bologna Psalter of 1477, and the Pentateuch of 1482, the Naples edition of 1491, the Brescia edition of 1494,

THE JOHN RYLANDS LIBRARY.

and a long series of successive editions down to and including the current editions of Ginsburg and Kittel.

The translations into German include seven editions printed before 1484, the rare first New Testaments of Luther, issued in September, and December, 1522, and his incomplete Bible of 1524, printed on vellum.

In French there are, among others: the Lyons editions of 1475 and 1500, Vêrard's Paris edition of 1517, three editions of Olivetan's translation, of which the first is of 1535, and Calvin's revision of the same, printed at Geneva in 1565.

In Italian there are: the first edition printed at Venice in 1471 by Wendelin of Speier from the version of N. di Malherbi, and another Venetian edition of the same year, containing six engravings illustrating the story of the creation, which are found in no other copy, besides a number of other rare editions.

Of the other older translations there are: the Icelandic of 1584, the Danish of 1550, the Basque of 1571, the Bohemian of 1506, the Dutch of 1528, the Scottish Gaelic of 1690, the New England Virginian of John Eliot of 1661-63 and 1680-85, the Polish of 1563, the Slavonic of 1581, the Spanish New Testament of 1543, the Spanish Bible of 1553, one of the few known complete copies of Salesbury's Welsh New Testament of 1567, Morgan's Welsh Bible of 1588, the Manx Bible of 1771-73, the Chinese Bible printed at the Serampore Mission Press in 1815-22, which preceded the translation of Dr. Morrison, and others too numerous to be specifically mentioned. Before turning to the English Bibles it is perhaps of interest to remark that in the Psalter of Giustiniani in five languages, printed at Genoa in 1516, is to be found, in a long Latin note on the nineteenth psalm, the first life of Columbus, in which are given some important particulars of his second voyage along the coast of Cuba.

That brings us to the English section, which fully illustrates the history of the English Bible from Wiclif to the present day.

It is a matter of surprise to most people when they learn for the first time that the presses of Caxton and of his successors had

Johannis.



15. A PAGE OF LUTHER'S FIRST NEW TESTAMENT
September, 1522

is: *¶* **S**heke lhy cruigis
 of men, *¶* angelis, *¶* copely
 I haue no charite. *¶* I am
 made as brasse sonnyng.
 o: *¶* mynibal cōpyng: and *¶* it
 haue pophecie: I haue knollen
 alle mynacles: *¶* al kunnynge
 o: *¶* theure: *¶* it *¶* I haue al feip
 vnt: *¶* ouerbet hyllo fip o place
 into anoper. forsoye *¶* it: *¶* I shal
 not haue charite. *¶* I am noure
 and *¶* it: *¶* I shal departe alle my
 goodis into netis of yuge men.
 it *¶* I shal brake my boop: Co y
 I bienne forsoye *¶* it: *¶* I shal not
 haue charite. *¶* I profay to me
 no pug: charite is y acient: it
 is beipugne o: of good hulle
 charite cōmyoy not: *¶* it doy not
 gile: it is not rabolben lhy yde.
 it is not andrian o: cōneye
 of lhopthipis: it feety not yd ym
 gis: yd ben here olbne it is not
 lunde to lbraype: it fe penyty
 not euyl: it loyey not on lhy
 nelle: forsoye it loyey: to ge
 dn: to reuise it lityy alle ym
 gis: it biletey alle ym gis: it ho
 py alle ym gis: it lutyeney
 alle ym gis: charite falluy not
 dome lhyep popheces chulen
 be vordde: oyer l dangeis atul

tecle. oper sinence that be distruyned
 forsope of partie wec haue. wolben.
 and of yairis the prophene forso
 ye lhanne pat that come pat is
 partie. yat ying. pat is of partie
 that be avoide. lhanne. i. was
 althil childe. i. was as althil childe.
 i. vndurtoke as althil childe forsope
 lhanne. i. was made anidur. i. a
 vnoide po pings pat lichen of
 althil childe. forsope the teen nolb
 by anymow. indurtenesse. yanne
 forsope face to face. nolb. i. wolbe
 of partie. yanne forsope. i. althil
 enolbe. as. i. am wolben. nolbe
 forsope dißellen seip hope. charte
 yce. yne forsope ye mole of hem
 in charte. //

die iee matrice. loue iee
 spiritual pyns. moe
 tofioye pat iee prophene.
 tofioye he pat tuckyn in
 tinge. tuckyn not to men but
 to god. tofioye no man herre toye
 ly ve tunc tuckyn mysteres.
 tofioye he pat prophete. tuckyn
 to men to conuincen. i. nober tynge
 i. conuincinge he pat tuckyn in
 tinge. conuinc hym self. tofioye
 he pat prophete. conuinc he chur
 che of god tofioye. i. whole ion alle
 tozo spoken tynge. but moe
 tozo prophete. tofioye he pat
 prophete. i. moe pat he pat
 tuckyn in tynge of tynge. no
 bitt parauenture he ynterprete
 of declare. pat he churche the con
 fession. tofioye tofioye breuenen
 it. i. that come to yu tuckyn
 in tinge. what abal. i. prophete
 prophete nobitt it. i. that tucke
 to yu. oper in reuelacion oper
 in thet oper in prophete. oper
 in reuelacion. nepes in pyns
 pat beu luy ouben coule of luy
 ynterprete vopres oper ynter
 harpe. nobitt it vei abalen
 ynter dytyned u of conuincinge.

BRIEF HISTORICAL SKETCH.

been in operation nearly fifty years before a single chapter of the Bible, as such, had appeared in print in the English language.

It is true that Caxton, in his English version of the "Golden Legend," had printed in 1483 nearly the whole of the Pentateuch and a great part of the Gospels, under the guise of lives of Adam, Abraham, Moses, the Apostles and others, and that in the same year, in "The Festival" of John Mirk, he printed some Scripture paraphrases, but they are all mingled with so much mediæval gloss that, though they may have been read in the churches, they were never recognised as the Holy Scriptures. They were, however, the nearest approaches that the English people made to a printed Bible in their own tongue until the year 1525.

It is also true that many copies of the Bible and of the New Testament, translated into English by Wiclif and his followers, were scattered throughout the country in manuscript,¹ and had given educated people and persons of quality a taste for the volume of Holy Writ. But such was the attitude of the Church of that day towards the circulation of the Bible in the language of the country, when it was declared to be a dangerous thing to place the Bible in the hands of the common people, that Caxton adopted a prudent, business-like course, and printed only such books as were likely to be allowed to circulate in peace.

It was not until 1523 that any serious attempt was made to give to the people of England the printed Bible in their own tongue. In that year William Tindale, under the influence of reflections growing out of circumstances of his life at Oxford, Cambridge, and Little Sodbury, contemplated the translation of the New Testament into English, as the noblest service he could render to his country. Happening one day to be in controversy with one of the reputed learned divines of his day, he was led to give utterance to the declaration with which his name will ever be associated: ". . . *If God spare my life, ere many years I will cause a boy that driveth the plough to know more of the Scriptures than thou dost*". He went to London in the hope of

¹ A dozen such manuscript copies are in the library.

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finding a sympathetic patron in the person of the Bishop of London (Cuthbert Tonstall), under whose protection he might carry out his project. He was forced, however, slowly to the conclusion that not in England, but amid the dangers and privations of exile should the English Bible be produced. After a short residence in London he crossed to Hamburg, there completed his translation of the New Testament from the original Greek, probably with the aid of Erasmus's Latin version of 1518, and Luther's German version of 1522. He then proceeded to Cologne to arrange for the printing, probably at the press of Peter Quentell. The work had not proceeded far when the Senate of Cologne were persuaded to issue an order prohibiting the printing. Before the order could be carried into effect Tindale took flight to Worms, where the enthusiasm for Luther was at its height, providing him with a safe retreat. Once at Worms, the work commenced and interrupted at Cologne was continued and finished. We have no evidence that the edition commenced at Cologne was ever completed. If it were, as some writers contend, then another edition in octavo must have been simultaneously issued, and large consignments were without delay smuggled into England. This "*invasion of England by the Word of God*," which Cardinal Wolsey did everything in his power to prevent, commenced early in the year 1526, probably in the month of March. In that same year the Testament was publicly and vigorously denounced by Bishop Tonstall at Paul's Cross and burned. It was publicly burned a second time in May, 1530.

So rigorously was the suppression of this first "New Testament" carried out that only one small fragment of the Cologne quarto edition, and two imperfect copies of the Worms edition in octavo, have survived. The former is preserved in the British Museum, one of the latter is in St. Paul's Cathedral Library, whilst the other is in the Baptist College at Bristol. We have, perforce, to be content with a facsimile of the Bristol copy on vellum, the more perfect of the two octavos, made by Francis Fry, and a facsimile of the quarto fragment by Professor Arber.

XXXV. Chapter.

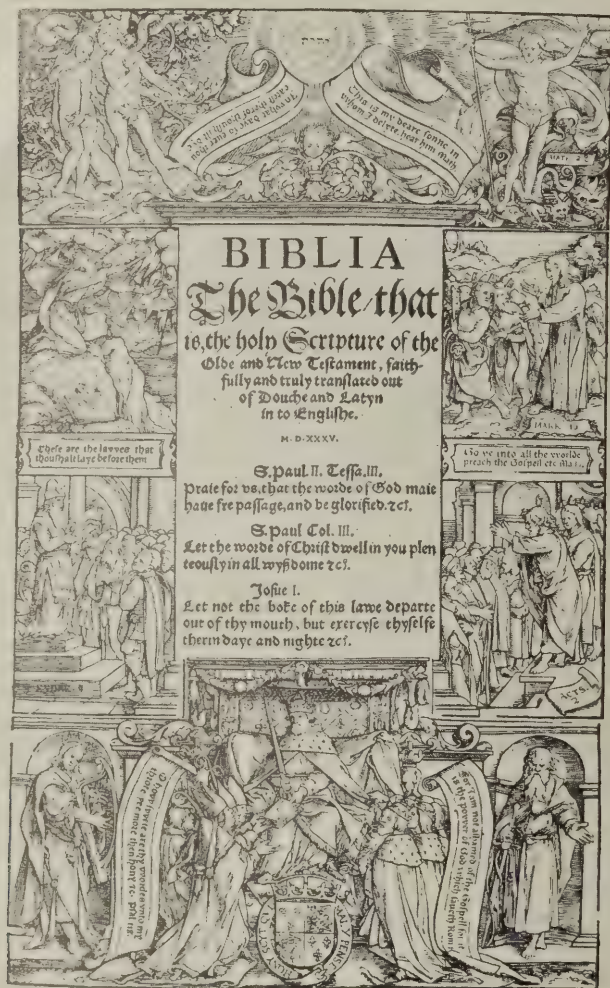
The Poye
speakeu that
writene he is
not comma-
unded.

apō his face. But whē he went before the Lorde to speak with him, he toke the couerige of vntill he came out. And he came out and spake vnto the childern of Israel that which he was commaunded. And the childern of Israel sawe the face of Moses, that the skynne of his face shone with beames: but Moses put a couerynge vppon his face, vntill he went in, to comen with him.

The. xxxv. Chapter.

ANd Moses gathered all the companie of the childern of Israel together, and sayde vnto them: these are the thinges which the Lorde hath commaunded to doo: Sixe dayes ye shall worke, but the seuenth daye shal be vnto you the holy Sabbath of the Lordes rest: so that whosoever doth any worke there in, shall dye. Moreouer ye shall kyndle no fyre thorow out all youre habitacyons apō the Sabbath daye.

And Moses spake vnto all the multitude of the childern of Israel sainge: this is the thing which the Lorde cōmaūded saynge: Geue frō amōge you an heueoffringe, vnto the Lorde. All thatt are willynge in their hartes, shall brynge heueoffringes vnto the Lorde: golde, syluer, brasse: lacynete, scarlet, purpull, bysse and gootes hare: rams skynnes red and taxus skynnes and



18. TITLE-PAGE OF THE FIRST PRINTED ENGLISH
 "COVERDALE'S" BIBLE, 1535

BRIEF HISTORICAL SKETCH.

Of the first revision of Tindale's Testament, printed at Antwerp in 1534, we possess a fine copy, and of the octavo edition of 1536, "yet once agayne corrected," the edition that appeared in the identical year of Tindale's martyrdom, we possess the only known perfect copy. From this point the library is rich in the numerous editions of Tindale's Testament. Having completed and issued his New Testament, Tindale settled down to the study of Hebrew in order to qualify himself for the translation of the Old Testament. In 1527 he took refuge in Marburg, where, in the intervals of study, he found time to issue his two most important controversial works, which constituted his manifesto. Early in 1530 his translation of the "Pentateuch," made direct from the original Hebrew, with the aid of Luther's German version, was ready for circulation. Of this interesting volume there is a copy of the edition 1530-34, with all the marginal glosses intact; with perhaps one other exception, these are usually cut away, as ordered by the Bishop, at least, the "most pestilent" of them. The reason for this order is quite obvious from a glance at the pages of the volume.

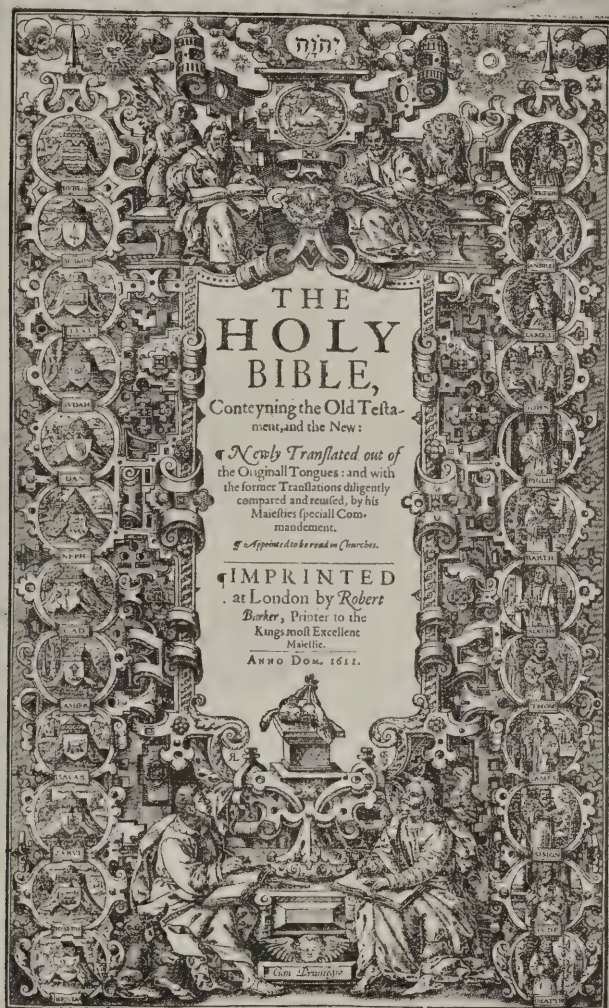
Of the first complete Bible printed in English, edited by Miles Coverdale, and printed probably at Zurich, there are two copies, both slightly defective, as are all the known copies; of the second edition in quarto of the same version, issued at Southwark in 1537, our copy is the only perfect one known. Of the "Matthew Bible" of 1537, edited by John Rogers, an intimate friend of Tindale, and the first martyr in the Marian persecution, who issued it under the assumed name of "Thomas Matthew," we have the copy which formerly belonged to George III. Copies of the following versions are also to be found upon the shelves: "Taverner's Bible" of 1537; the "Great Bible" of 1539; "Cranmer's Bible" of 1540; "Becke's Revision of Matthew's Bible" of 1549; the "Genevan Testament" of 1557, which formed the groundwork of the "Genevan Bible" of 1560, and was the first Testament to be printed in Roman type, and the first to show verse divisions; the "Genevan Bible" of 1560, the

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earliest English Bible to be issued in a handy and cheap form. It obtained speedy and permanent popularity, and although never formally recognised by authority, for three generations maintained its supremacy as the Bible of the people. Between 1560 and 1644 at least 140 editions were called for. The "Bishops' Bible" of 1568 and 1572; Tomson's revision of the "Genevan Testament" of 1576; the earliest English Bible printed in Scotland by Arbutnot and Bassandyne in 1576-79; the "Rhemes Testament" of 1582, which is the first Roman Catholic version of the New Testament printed in English; Fulke's refutation of the arguments and accusations contained in the "Rhemes Testament" of 1589; the "Doway Bible" of 1609-10; the "King James' Bible," commonly called the "Authorised Version" of 1611; the "Cambridge Standard Edition" of 1762; the "Oxford Standard Edition" of 1769; and the later revisions, with copies of numerous intermediate editions of the various versions enumerated, furnishing a complete view of the history of the English text of the Bible.

THE GREEK AND LATIN CLASSICS.

On the classical side the library is pre-eminently rich, with its remarkable series of early and fine impressions of the Greek and Latin classics, which, with few exceptions, still retain the freshness they possessed when they left the hands of the printers 400 years ago. Incidental reference has been made already to the Vergils, of which there are seventeen editions printed before 1480. Even more conspicuous is the collection of early Ciceros, numbering seventy-five works, printed before 1500, of which sixty-four are earlier than 1480. The value of such a series, apart from typographic considerations, as aids to textual criticism is obvious enough, since it represents so many precious manuscripts, some of which have since perished. Such was the feverish activity of the early printers that the editors in some cases did not scruple to hand over to the compositors the actual original manuscript from which their edition was taken after



20. TITLE-PAGE OF THE FIRST EDITION OF THE
"AUTHORISED VERSION," 1611, OF THE
ENGLISH BIBLE

BRIEF HISTORICAL SKETCH.

they had scribbled upon its margins their corrections, emendations and conjectural readings. The famous Ravenna codex of Aristophanes was actually used in this way.

The Ciceros include all the early editions of the "Officia," from that of Mainz, printed in 1465, to the Naples edition of 1479; six separate editions of "De oratore" from 1465 to 1485; five of the "Orationes," anterior to 1474; ten of the "Epistolæ ad familiares," earlier than 1480; the "Opera philosophica" of 1471; and several impressions of minor works of great rarity. Of Horace there are eight editions prior to 1480, including the rare first edition printed at Venice, probably in 1470. Of Ovid there are the editions of Bologna of 1471, of Rome of 1471, of Venice of 1474, of Parma of 1477, Vicenza of 1480, and numerous early editions of the separate works, including the first edition of "De arte amandi," printed at Augsburg in 1471, and a copy of Churchyard's English translation of "De Tristibus" of 1578. Of Livy there are eight fifteenth-century editions, including the first, printed at Rome in 1469, and that of 1470. Of Pliny's "Historia naturalis" there are seven editions before 1500, including the first, printed at Venice by John of Spire in 1469, a magnificent copy on vellum of the Rome edition of 1470, and an equally magnificent copy of Landino's Italian translation, printed at Venice by Jenson in 1476. Indeed, with scarcely an exception, the collection contains not only the first, but the principal editions of such Latin authors as Cæsar, Catullus, Quintus Curtius, Lucan, Lucretius, Martial, Quintilian, Sallust, Seneca, Suetonius, Tacitus, Terence. Of the Greek writers there are the only known copy of the first Greek text ever printed—an edition of the "Batrachomyomachia," printed at Brescia by Thomas Ferrandus about 1474; the Florentine Homer of 1488; the Milan editions of Theocritus and Isocrates, both printed in 1493; the Milan Æsop of 1480; the Venetian Plautus of 1472, and the long series of Aldines to which reference has been made already. The later presses, such as those of Bodoni, Didot, and Baskerville and the modern critical editions are also very fully represented,

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together with all the facsimiles of the famous codices which have been issued within the last few years.

THE
ITALIAN
CLASSICS.

Of the great masters of Italian literature the library possesses a considerable collection. The Dante section alone numbers some 6,000 volumes, and is specially rich in early editions of the "*Divina Commedia*". There are: three codices; the three earliest printed editions of 1472, issued respectively at Foligno, Jesi and Mantua; two copies of the Florentine edition of 1481, with Landino's commentary, one of which contains the twenty engravings said to have been executed by Baldini in imitation of Sandro Botticelli, and eight other editions of the fifteenth century; a large number of editions of the sixteenth and the succeeding centuries, including the Aldine edition of 1502, on vellum, and a large number of critical works. The collection of Boccaccio's "*Il Decamerone*" consists of eight fifteenth-century editions, including the only known perfect copy of the "*editio princeps*," printed at Venice by Valdarfer in 1471, and a long series of the sixteenth century and later editions. Of the other works of Boccaccio there are many of the early and much prized editions. There is a vellum copy of the French translation of "*De Mulieribus claris*" printed by V  rard of Paris in 1493. Also the extremely rare edition of the "*Teseide*," printed at Ferrara in 1475, and Pynson's two editions of the "*Fall of Princes*," translated by John Lidgate, and printed in 1494 and 1527. Of the various works of Boccaccio's friend, Petrarch, there is an equally large number of early editions, including the first edition printed at Venice in 1470, that rarest of all editions printed by Laver of Rome in 1471, and eleven other editions printed before 1486. Of Ariosto there are twenty-five editions of his "*Orlando furioso*" anterior to 1585, including the first edition of 1516 printed at Ferrara, the rare Venetian editions of 1527 and 1530, the Ferrara edition of 1532—the last which was edited by Ariosto himself, the Roman edition of 1543, and the "*Girolito edition*" of the same year. Many other names could be mentioned, but these must suffice.

VMANA.COSA.E.LHAVER.
COMPASSIONE.AGLAFFLICTI.

ecome che ad ciascuna pſſſa ſtia bene: ad coloro
maſſimamente è richieſto: liquali già hanno
diconſorto hauuto miſtieri. & hánolo trouato
in alcuno, fra iquali ſe alcuno mai n'hebber: ogli
fu caro o già nericuette piacere: lo ſono uno
di quelli, ꝑcio che dala mia prima giouanezza

in ſino ad queſto tempo: oltra modo eſſendo ſtato acceſo da altiffimo
& nobile amore fuorſe piu aſſai chelamia baſſa còditione nò parebbe,
narrandolo io ſirichiedeſſe: quātunque appo coloro, che diſcreti erano
& ala cui notizia peruenne. Io ne fui lodato & da molto piu reputato:
Non dimeno, miſu egli digrandiſſima fatica alſoffrire: certe non
per crudeltà dela donna amata: ma per ſuperchio amore nela mente
conciepro da pocho regolato appetito, ilqual, ꝑcio aniuo regolato, o
còuenueole termine mi laſcia còtento ſtare piu dinoua, che di biſogno
nò era ſpeſſe uolte ſentire mi faceua. Nela qual noua, tātō reſtriggierio
mi poſſero i piaciueoli ragionamenti dalcuno amico, & le dilectueoli
ſue conſolationi, che io porto ſeruiſſima oppinione per quello eſſere
aduenuto, che non ſia morto. Ma ſicome ad eolui piacque ilquale
eſſendo egli infinito, diede per legge incommutabile ad tutte le coſe
mondane hauere fine: Il mio amore oltre adognaltro ſeruète, è ilquale
niuna forza di proponimento o di conſiglio, o di uergogna euidente, o
pericolo che ſeguire ne poteſſe haueua poſſuto ne ròpere ne piegare
per ſemedefimo improcelfo di tempo ſi diminuì in guiſa, che ſolo diſe
nela mète mia al preſente ma laſciato quel piacere che uſato di ꝑorgiere
adechi troppo nò ſi metteſſe ne ſuoi piu cupi pelaghi nauicādo: perche
doue faticoſo eſſere ſoleua ogni aſſanno, togliendomi dilectueole mi
ſento eſſere rimaſu: Ma quantunque cieſſata ſia la pena, non ꝑcio e
la memoria ſuggita de beneficii già receuuti, datimi da coloro: da
quali per beniuolenza daloro ad me portata erano graui le mie fatiche.
ne paſſerando mai ſicomio credo ſenon per morte: Et ꝑcio, chela
gratitudine ſecūdo chio credo fra laltre uirtu e ſomamète da còmedar,
et il contrario da biaſimare per non parer ingrato, o mecho ſteſſo, ꝑpoſto
di non uoler in quel pocho che per me ſi puo incambio dicio, che io
ricieuetti hora che libero dire mi poſſo: & ſe nò a coloro cheme aiuta
rono: A iquali per aduentura perlor ſenno, o per la loro buona uenuta

BRIEF HISTORICAL SKETCH.

THE ENGLISH
CLASSICS.

The department of English literature is remarkable for its richness. It is not possible to do more than mention a few names, and therefore the extent of the collection must not be estimated by the limited number of works to which reference is made. Of Shakespeare there are two sets of the four folios printed in 1623, 1632, 1664 and 1685 respectively. One of the first folios is interesting as being the actual copy used by Theobald in the preparation of his edition of the poet's works, which was issued in 1733. It was purchased by George Steevens in 1754 for the modest sum of three guineas. Of even greater interest than the first folio is the copy of "Mr. Shakespeare's Sonnets," printed in 1609, consequently during the lifetime of the poet, upon the title-page of which is a contemporary mark in manuscript, "5d.". The copy of the edition of the plays edited by S. Johnson and G. Steevens in 1793 is Steevens' own copy, which he himself enriched by the insertion of some thousands of engravings, many of which are of extreme rarity. Chaucer, the father of English poetry, is represented by all the earliest editions, commencing with that printed by Caxton in 1478. Gower's "Confessio Amantis" of 1483 is there, with Spenser's "Faerie Queene" of 1590-96, and his very rare "Amoretti and Epithalamion" of 1595; Milton's "Paradise Lost" in six editions of 1667 to 1669; two copies of each of his "Comus," 1637, and his "Lycidas," 1638; the "Poems: both English and Latin," 1645, in two issues; the first edition of Walton's "Compleat Angler," 1653; Bunyan's "Pilgrim's Progress," 1678; "Pilgrim's Progress"; second part, 1684; "The Holy War," 1682; his first published book—"Some Gospel Truths Opened," 1656, and several other works of the sturdy Puritan in the form in which they first made their appearance. Of "Pierce Plowman" there is a vellum copy printed in 1550; Burton's "Anatomy of Melancholy," 1621; Drayton's "The Owle," 1604, and "Polyolbion," 1613; Ben Jonson's "Works," 1616; Sir Thomas More's "Works," 1557; his "Utopia," 1551; the Earl of Surrey's "Songes and Sonettes," 1567, and a long series of the original

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editions of other great classics of England, including a large number of the smaller pieces of Elizabethan literature. On the modern side there is a remarkable collection of the original issues of the works of Ruskin and Tennyson amongst others too numerous to mention, together with the modern critical literature.

VOYAGES AND TRAVELS.

In the room known as "The Map Room" there are a number of early maps and atlases, amongst which may be mentioned Saxton's "Atlas of England and Wales," of 1579, Blaeu's "Atlas Major," 1662, in eleven volumes folio, and a very extensive series of the early voyages and travels, including such collections as Hakluyt, De Bry, Purchas, Smith, Cook, Bougainville and Clark, together with the more modern works of geographical science.

HISTORY.

The student of history will find the library well equipped in the matter of the great historical collections, such as : Rymer, Rushworth, Montfaucon, Muratori, the "Monumenta Germaniæ historica," "Le Recueil des historiens des Gaules," "Gallia Christiana," "Les Documents inédits sur l'histoire de France," "Commission Royale d'histoire de Belgique," "Chroniken der deutschen Städte," the various "Collections des mémoires relatifs à l'histoire de France," the Rolls Series of "Chronicles and Memorials," and of the "Calendars of State Papers," the Reports of the "Historical Manuscripts Commission," the "Acta Sanctorum" of the Bollandists, the collections of Wadding, Manrique, Holstenius-Brockie, the principal editions of the mediæval chroniclers, together with the publications of the most important of the archæological and historical societies of Europe, and the principal historical periodicals of this and other countries. The collection of pamphlets, numbering upwards of 15,000, is of extreme importance, especially for the Civil War, the Popish Plot, the Revolution of 1688, the Non-Juror Controversy, the Solemn League and Covenant, for English politics under the first three Georges, and, to a lesser extent, for the French Revolution. The



SHAKE-SPEARES

SONNETS.

Neuer before Imprinted.

AT LONDON
By *G. Eld* for *T. T.* and are
to be tolde by *Iohn Wright*, dwelling
at Christ Church gate.
1609.

BRIEF HISTORICAL SKETCH.

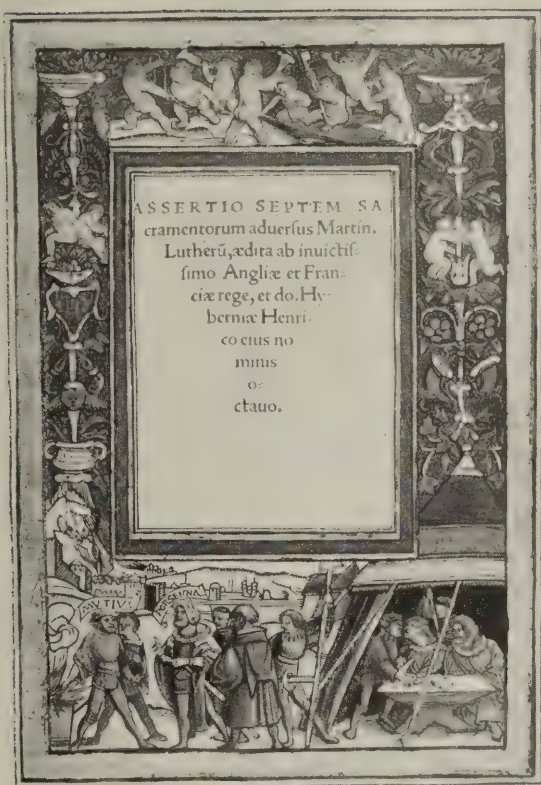
few titles mentioned are only intended to indicate the wide scope of the library, covering as it does the whole field of history, from the ancient empires of the East, through the Greek and Roman periods, down to the present day. The topographical and genealogical collections should be mentioned as of importance. Every effort is being used to make this department of the library still more efficient to serve the requirements of the students and research workers who resort to it.

THEOLOGY
AND
PHILOSOPHY. Theology occupies a prominent place in the library by reason of the special character that was impressed upon it from its inception. The original intention of the founder was to establish a library, the chief purpose of which should be the promotion of the higher forms of religious knowledge. It is true that the scope of the institution was enlarged by the purchase of the Althorp collection, but in their selection of the 100,000 volumes that have been acquired since 1899, the authorities have steadily kept in view the founder's original intention. As a result, the student of theology, whether in church history, textual criticism, dogmatic theology, liturgiology or comparative religion, will find that full provision has been made for him.

Sufficient has been said elsewhere about the Biblical texts, but it may not be without interest to make incidental mention of a few of the rarer works in patristic and scholastic theology, liturgiology and other sections. There are fourteen works of St. Thomas Aquinas, all printed before 1480; thirty editions of St. Augustine, ranking between 1467 and 1490; seven editions of St. Chrysostom anterior to 1476; two editions of the "Epistolæ" of St. Cyprian, printed in 1471; ten editions of various works of St. Jerome printed before 1500, and copies of the Benedictine editions of the Fathers, mostly on large paper. The collection of early Missals and Breviaries is noteworthy: there are twenty printed Missals, beginning with that of Ulrich Han of Rome, printed in 1475 on vellum, and ending with that printed by Giunta at Venice in 1504, including the famous Mozarabic Missal of

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1500, printed by command of Cardinal Ximenes, and the two Sarum Missals on vellum, printed by Richard Pynson in 1500 and 1504. There are eight Breviaries printed before 1500, of which six are on vellum, including the rare Mainz edition of 1477 and the Ambrosian Breviary of 1487. There are also a number of the early sixteenth-century editions, including the copy of the Sarum use on vellum, printed in 1508 by Richard Pynson. The "*Codex liturgicus ecclesiæ universæ*" of Assemanus, 1749-63, is upon the shelves, together with a set of Mansi's "*Sacrorum conciliorum nova et amplissima collectio*". Of the "Book of Common Prayer" the series of editions is both long and interesting, including two of the first printed editions, issued in London in 1549, and the rare quarto edition printed at Worcester in the same year, followed by all the important revisions and variations. There are a number of the early Primers, and about fifty editions of the dainty books of Hours printed in the fifteenth and sixteenth centuries. The works of the reformers are well represented, with a large number of Martin Luther's tracts, including the original edition in book form of the famous "Theses" against the system of indulgences, printed in 1517, and affixed by him to the gate of the University of Wittemberg, and his "*Deutsch Catechismus*" of 1529; a number of the earliest printed works of Erasmus, Ulrich von Hutten, Philipp Melanchthon, Girolamo Savonarola, Ulrich Zwingli, William Tindale, John Frith, William Roy, Miles Coverdale, Jean Calvin, including "*The Catechisme*" of 1556, and the first edition of the "*Actes and Monuments*" of John Fox. The great devotional books, such as: St. Augustine's "*Confessions*," the "*Imitatio Christi*," the "*Speculum Vitæ Christi*," Hylton's "*Scala perfectionis*," the "*Ars Moriendi*," and the "*Ordinary of Christian Men*," are all to be found in the earliest and in the later editions of importance. In philosophy, the ancient, the mediæval, and the modern schools are fully represented, including the latest and best works in experimental psychology, and in the psychical sciences.



23. TITLE PAGE OF HENRY VIII'S "ASSERTIO SEPTEM
SACRAMENTORUM"

London, 1522.

BRIEF HISTORICAL SKETCH.

HISTORIC
BOOKS.

The library possesses a large number of books which have an interest in themselves as coming from the libraries of such famous collectors as De Thou, Grolier, Thomas Maioli, Canevari, Marcus Laurinus, Comte d'Hoyrn, Duc de la Vallière, Loménie de Brienne, Diane de Poitiers, Pope Sixtus the Fifth, Michael Wodhull, Cardinal Bembo and others. The copy of the work of Henry VIII., "*Assertio septem sacramentorum adversus M. Lutherum*," for which he received the title "*Defensor Fidei*," is one of the very few copies printed on vellum for presentation. The copy here referred to was presented to Louis II., King of Hungary, and bears an inscription in King Henry's handwriting, "*Regi Daciæ*". On the binding are the arms of Pope Pius VI. The Aldine edition of Petrarch of 1501 is from the library of Cardinal Bembo, and contains notes and marginalia in his handwriting. The copy of the first edition of "*Epistolæ obscurorum virorum*," the tract which caused so great a stir at the time of the Reformation, belonged to the reformer, Philipp Melanchthon, and contains many marginalia from his pen. Martin Luther's "*In primum librum Mose enarrationes*," 1544, has upon the title-page an inscription in Hebrew and Latin in Luther's handwriting, presenting the book to Marc Crodel, Rector of the College of Torgau. The Bible which Elizabeth Fry used daily for many years is full of marks and comments in her own handwriting. The markings are of extreme interest, revealing, as they do, the source of her inspiration, strength and comfort. The Bible from Hawarden Church, recently acquired, is of interest as being the identical copy from which the Right Hon. W. E. Gladstone frequently read the lessons in the course of divine service between the years 1884 and 1894. The original manuscript of Bishop Heber's hymn, "*From Greenland's Icy Mountains*," is in the library, bearing the pencil note, "*A hymn to be sung in Wrexham Church after the sermon during the collection*". The "*Valdarfer Boccaccio*," to which reference has been made already, came into prominence at the sale of the Duke of Roxburghe's

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books in 1812, when it realized the sum of £2,260. It was in honour of the sale of the volume that the Roxburghe Club was founded. The copy of the Glasgow *Æschylus* of 1759 has bound up with it the original drawings of Flaxman, and is clothed in a binding by Roger Payne, which is always spoken of as his masterpiece. Such are a few of the many books with a personal history which the library contains.

FAMOUS BINDINGS.

If the books themselves excite interest and admiration, not less striking is the appropriateness, and often the magnificence, of their bindings. Of the many specimens in the library illustrating the history of the art from the fifteenth century to the present day, we need only refer to the productions of the great artists who worked for Francis I., Grolier, Maioli, Canevari, Laurinus, Henry II., Diane de Poitiers, Charles IX., Henry IV., Marie de Medicis, Lamoignon, De Thou, Loménie de Brienne, Colbert, Louis XIV., Louis XV., Madame de Pompadour, James I., Charles I. and Thomas Wotton—who has come to be known as the English Grolier—as figuring in the collection, with examples of the work of Clovis Eve, Nicolas Eve, Padeloup, Le Gascon, the two Deromes, Mearne, the English masters of the seventeenth century, whose names unhappily have been forgotten, and of Roger Payne, the man who by native genius shines out among the decadent craftsmen of the late eighteenth century as the finest binder England has produced. The library possesses quite a large collection of Payne's bindings, including the Glasgow *Æschylus* in folio, a binding which was considered by his contemporaries as his finest work, and the unfinished Aldine Homer, which he did not live to complete. Several of Payne's bills are preserved in the library. They are remarkable documents, containing in many cases interesting particulars as to his methods of workmanship. The tradition of fine binding which Roger Payne had revived was continued after his death by certain German binders, Kalthoeber, Staggemier and others who settled in London; also by Charles Lewis and Charles Hering, who especially imitated

From where the deep waves roar

From Greenland's Icy Mountains,
From India's Coral Strands,
Where Africa's many fountains
Roll down their golden sands,
From many an ancient River
From many a happy plain,
They call us to deliver
Their lands from evil's chain.

What though the breezy breezes
Blow soft o'er ~~the~~ ^{God's} Isle,
Though every prospect pleases
And only man is vile,
In vain, with lavish kindness,
The gifts of God are strown,
That ~~Heaven~~ ^{Heaven} in his blindness,
Bows down to wood & stone! —

Can we, whose souls are lighted
With wisdom from on high,
Can we to men benighted
The Lamb of Life deny? —

25. Original Manuscript of "HEBER'S HYMN"
"From Greenland's Icy Mountains"

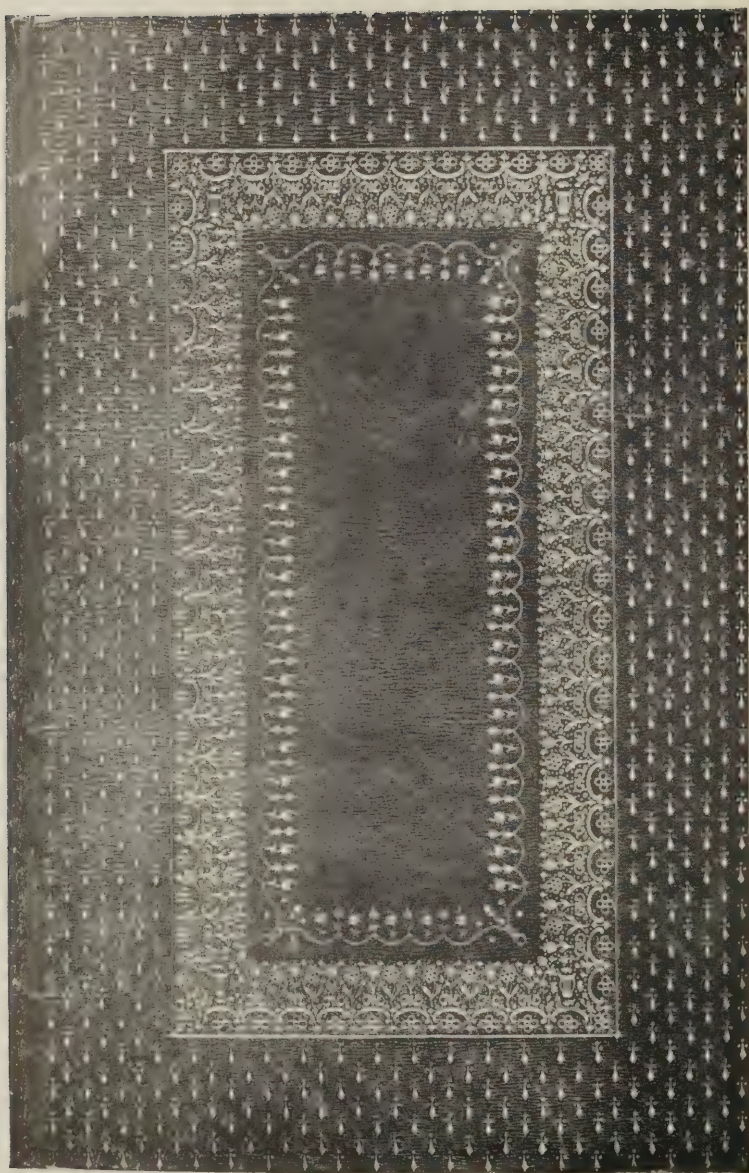
[See over

Salvation! yes, Salvation!
The joyful ~~word~~ proclaim,
Till each remotest nation
Has learned Messiah's name!

Waft, waft us birds the story,
And your life waters, roll,
Till, like a sea of glory,
It spreads from Pole to Pole!
Till, o'er our ransomed nations,
The Lamb for sinners slain,
The risen King, in glory,
In triumph returns again!

Original Manuscript of "HEBER'S HYMN"
"From Greenland's Icy Mountains"
(Reverse)

[See over



26. A ROGER PAYNE BINDING

BRIEF HISTORICAL SKETCH.

his manner, but lacked the original genius of Payne and his delicacy of finish. Many specimens of the work of these successors of Payne are to be found scattered throughout the library. We may perhaps permit ourselves to refer to one piece of Hering's work which, more than any other, enables us to draw a comparison between his work and that of Payne. It is the Aldine Homer left by Payne in an unfinished state. The second volume was entrusted by Lord Spencer to Hering, evidently with instructions to match the work of Payne. A careful comparison of the two volumes reveals the interesting fact that Hering did not use Payne's tools, but evidently had others cut to match them. These lack the delicacy of design of the early tools, and indeed the forwarding and finishing throughout will not bear comparison with the work of the master hand of England's greatest binder.

MANUSCRIPT
ROOM.

Another of the outstanding features of the library is the interesting collection of Oriental and Western manuscripts, numbering at the present time nearly seven thousand items, and illustrating in a remarkable manner most of the more important materials and methods which have been employed from the earliest times for the purpose of recording, preserving, and transmitting to posterity the knowledge of past achievements.

The nucleus of the collection was formed by the manuscripts contained in the Althorp Library, which was added to from time to time by other purchases. But the present magnificence and special character of the collection were given to it by the acquisition, in 1901, of the manuscripts of the Earl of Crawford, consisting of nearly six thousand rolls, tablets, and codices.

On the death, in 1908, of the founder of the institution, the collection was further enriched through the bequest of her private library, which contained many manuscripts of great importance. Since then every effort has been employed with a view to building up the collection in such a way as to cover the history of writing

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and illumination in the principal languages and characters, and at the same time to offer to students in the many departments of literary and historical research, original sources which may be of real service to them in the prosecution of their studies. Within the last two years a number of very important cartularies, and other manuscripts of interest to the student of English history, were secured at the sales of portions of the manuscripts of Sir Thomas Phillipps, with the result that the importance of the collection at the present time cannot easily be over-estimated.

Many of the manuscripts are well known to scholars, who have always had ready access to them; but to the world at large, and to many of the readers of these notes, they are yet unknown. A few remarks, therefore, upon some of the most noteworthy and characteristic features of these interesting literary and historical records may not be deemed inappropriate.

EASTERN MANU- SCRIPTS.

Beginning with the Eastern section, it must be said at once that the wealth of Oriental manuscripts, of all ages, and in a variety of languages, can only be indicated in the briefest manner in an introduction like the present. Armenian, Ethiopic, Sanskrit, Pali, Panjabi, Hindustani, Marathi, Parsi, Burmese, Canarese, Singhalese, Tamil, Telugu, Chinese, Japanese, Malay, Javanese, Achinese, Mongolian, Balinese, Tibetan, Bugi, Kawi, Madurese, Makassar, and Mexican manuscripts are well represented. There are examples of those curious and rare productions, the "medicine books" of the Battas, inscribed on the bark of the alim-tree, or on bamboo poles. Of more general interest are the great number of very precious Persian, Arabic, and Turkish manuscripts, numbering nearly two thousand volumes. The examples of the Koran, dating from the eighth and ninth centuries, are, in many cases, of extraordinary beauty and value. One copy, written on 467 leaves of thick bombycine paper, of the date of A.D. 1500, must be one of the largest volumes in the world, measuring, as it does, 34 by 21 inches.



27. ST. JOHN FROM A GREEK GOSPEL BOOK

Byzantine MS. 11th Cent.

BRIEF HISTORICAL SKETCH.

PAPYRUS
ROLLS,
ETC.

Of papyrus rolls and fragments there are examples of the "Book of the Dead" in Egyptian Hieroglyphic and Hieratic. The Demotic papyri, the catalogue of which, compiled by Dr. F. Ll. Griffith, Reader in Egyptology in the University of Oxford, appeared in 1910, after about ten years of persistent labour, form probably the most important collection of documents in this script at present extant. There are a large number of Greek papyri, the literary portion of which was described by Dr. A. S. Hunt, in the catalogue issued in the early part of 1911, revealing a new fragment of the recently discovered Greek historian, Theopompus, and what is probably the earliest known manuscript of the Nicene Creed. The remaining portion, consisting of the non-literary documents, are at present under arrangement and description by Dr. Hunt. The result of the examination by Professor D. S. Margoliouth, of a considerable collection of Arabic papyri, is awaited with interest.

In Coptic the papyri and the codices, ranging from the sixth to the sixteenth century, have been described by Dr. W. E. Crum, in the catalogue which also appeared in 1910. In Samaritan there is an interesting, though not large, group of Biblical and liturgical texts, including an important vellum codex of the "Pentateuch," written in A.D. 1211, which are at present being described by Dr. A. E. Cowley, Sub-Librarian of the Bodleian. In Syriac there are amongst others a vellum codex of the "Gospels" of the sixth century, and what is probably the earliest known complete Syriac "New Testament," written about A.D. 1000, the description of which has been undertaken by Dr. Rendel Harris. The Hebrew manuscripts comprise many "Rolls of the Law," and several illuminated codices of the "Haggadah," or "Service for Passover."

Among the Greek manuscripts there are several beautiful Gospel books, but the most important member of the group is a considerable fragment of a vellum codex of the "Odyssey," possibly of the third century, and consequently one of the earliest vellum books known to be extant.

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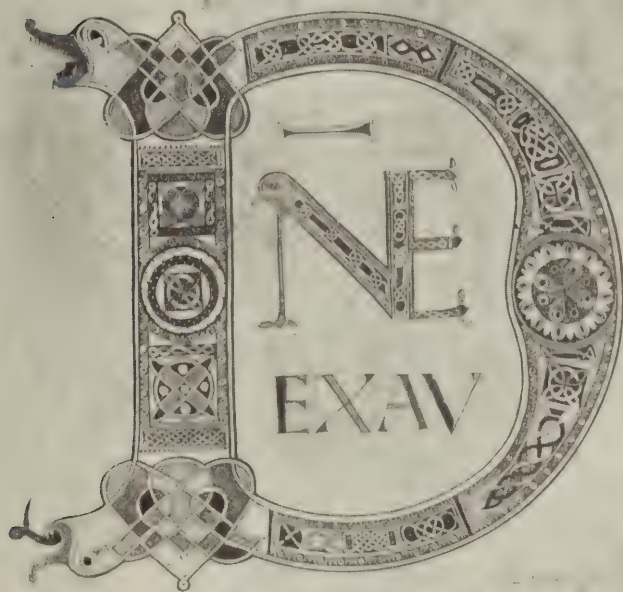
WESTERN
MANU-
SCRIPTS.

When we turn to the Western manuscripts and attempt to choose among the large number of finely written and magnificently illuminated examples, the very wealth of material at our disposal constitutes a difficulty. Of the Latin manuscripts, whether produced in Italy, Spain, France, Germany, Flanders, or England, there are some hundreds. One of the most important texts, though quite unadorned, is a manuscript of the letters and minor works of St. Cyprian, written in a bold clear hand in what are known as pre-Caroline minuscules of the eighth century, which originally belonged to the Abbey of Murbach in Alsace. Of manuscripts produced in the famous writing schools of the middle ages there are several. One is a magnificent "Psalter" written in the latter part of the eighth, or the early part of the ninth, century at Trier. Great interest centres in the remarkable interlaced capital letters, completely filling certain pages and exhibiting the characteristics of the Celtic art, which seems to have spread over the whole of Europe about this time. Another is a "Gospel Book," written and illuminated at Cologne, for the Emperor Otto the Great, about A.D. 970, and containing his portrait. There are two "Gospel Books," written in the monastery of St. Gall, in the ninth or tenth century; a "Lectionarium," executed about 1060 by Ruopertus, Abbot of Prüm, a monastery on the Moselle, and a volume of "Preces et officia varia," by a member of the Guild of Illuminators of Bruges, in A.D. 1487.

Of the Spanish manuscripts, perhaps the most interesting is a twelfth-century copy of the "Commentary on the Apocalypse," by an abbot of Valcavado, in Castile, known as "St. Beatus." It is a great folio containing 110 very large miniatures, painted on grounds of deep and vivid colour, including a map of the world, as conceived by the mediaeval geographer.

From the thirteenth century there is a very important pre-Reformation English service-book in the shape of a "Sarum Missal," probably the most venerable manuscript of this service in existence. A very beautiful book, valuable both for its exquisite

ORATIO PAUPERIS CUM ANXIATUS FUERIT ET
CORAM DOMINO EFFUSIVUS DEKIT PRECEM SUAM. CI.



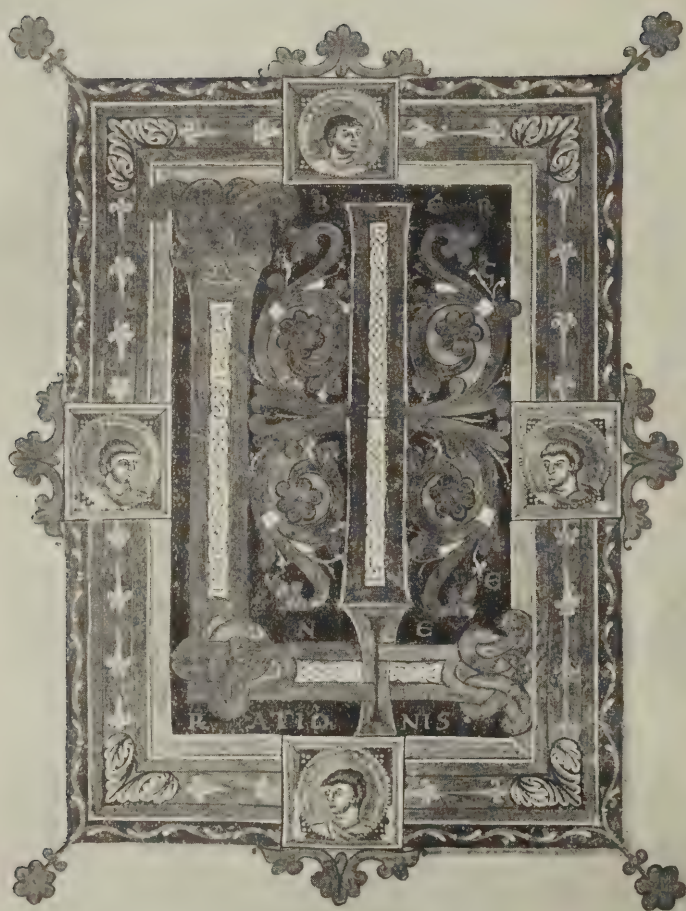
DI ORATIONE

AGAM CYCLAMORIBUS

ADVCVNIA

28. A PAGE OF THE "TRIER PSALTER"

German MS. 9th Cent.



29. A PAGE OF THE "EMPEROR OTTO'S GOSPELS"
German MS. 10th Cent.

BRIEF HISTORICAL SKETCH.

illuminated capitals, and its five pages of miniatures, as well as for its historical associations, is a "Psalter," written in Paris, about 1260, probably by the same person who executed the manuscript given by St. Louis to the Sainte Chapelle. On a blank leaf, at the commencement of the volume, we find, in very delicate handwriting, "Royne Jehanne," the autograph of Joan of Navarre, the second Queen Consort of Henry IV. of England, into whose possession the volume must have passed a century and a half after its production. Another volume which is of great interest on account of its historical associations, is the copy of Wiclif and Purvey's translation of the Gospels, written about 1410, and presented to Queen Elizabeth, by Francis Newport, as she was passing down Cheapside, on her way to St. Paul's Cathedral. Of equal, and yet of more pathetic, interest is the dainty little "Book of Hours," of Flemish origin, which belonged to Mary, Queen of Scots, and on one of the leaves of which she has written with her own hand: "Mon Dieu confondez mes ennemys M̃." Then there is a little "Book of Hours," written for King Henry VII., by John Islip, Abbot of Westminster, and builder of the Chantry Chapel of Henry VII., which bears upon the illuminated borders of its pages the rebus of the abbot's name in the form of an eye and a slip of a tree. Another very beautiful "Book of Hours," every page of which is surrounded by a most elaborate lace-like border, with here and there charming miniatures, was written for King Charles VII. of France, and is attributed to the same hand that executed the famous "Bedford Missal". Two of the later acquisitions are "Books of Hours," of Flemish workmanship, possessing, it is thought, evidence of the work of that masterhand, Hans Memling.

ITALIAN
WORK.

One of the finest of the Italian books is dated 1407, and consists of the "Postilla" of Nicholas de Lyra in three volumes, full of marvellous borders and miniatures, and made historically interesting by the portraits of members of the Gonzaga familv, which have been introduced into the minia-

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tures. A manuscript like this, perfect in condition, and certain in date and origin, is naturally a most important monument of Italian art at the end of the Trecento. More splendid even than the Gonzaga manuscript, but belonging to an epoch when art had become too self-conscious and conventional, is the celebrated "Colonna Missal," in six large volumes of different dates, and by different hands. The first volume was probably executed about 1517 for the Cardinal Pompeo Colonna, and adorned with a multitude of Raphaelesque illuminations. Many of these have been attributed to a certain Philippus de Corbizis, by whom there is a signed illustration in a missal at Siena; by other authorities it is considered safer to group them generally under the title "School of Raphael," whilst, as the result of the most recent examination, it is suggested that there is evidence of the same workmanship as that contained in the "Farnese Psalter," which is commonly, but erroneously, attributed to Clovio. It was more probably the work of Vincenzo Raimondi, and his associate copyist

ENGLISH WORK.

In addition to the English manuscripts already referred to, there are others of which some mention must be made. The finest is the copy of John Lydgate's "Siege of Troy," executed about A.D. 1420. It is a large folio volume containing richly illuminated borders and seventy miniatures, furnishing a mine of pictorial information on the social customs of the period. At the commencement of the volume is a picture of the author on bended knee presenting his work to King Henry V. Another is Lydgate's translation of Boccaccio's "Falle of Princes," a plainer but still a very important volume. There are a dozen manuscripts of the Wicliffite Bible, or parts of the Bible, ranging from 1382 to 1450. Amongst the cartularies the most important is that of the Benedictine Monastery of St. Mary's, York, written in the fourteenth and fifteenth centuries. The cartulary of the Cistercian Abbey of Melsa, or Meaux, which is in the handwriting of the nineteenth abbot, Thomas Burton (1396-1399), is also of great interest, furnishing, as it does, authority for English history during the reigns of the Edwards,



30. A PAGE OF THE "COLONNA MISSAL"
 Italian MS. About 1517



31. A PAGE OF LYDGATE'S "SIEGE OF TROY"

English MS. About 1420

BRIEF HISTORICAL SKETCH.

whilst tracing the history of the abbey from its foundation in 1150 to the year 1406. Other noteworthy volumes are the thirteenth-century cartulary of the Cistercian Abbey of Warden; the cartulary of the Manor of Tolethorpe, Rutland, in the form of a roll; the Chronicle of Wigmore; Wardrobe books of Edward I. and Edward II.; and a thirteenth-century manuscript of the famous itinerary of Richard I. to the Holy Land. One other volume calls for special mention since it contains the earliest known copies of the charters granted to London by Henry I. and Henry II. respectively. The volume was written within a few years of the granting of Henry II.'s charter (1155-1161). Of other known copies the earliest cannot be less than a century later in date.

FRENCH WORK.

The French manuscripts, though not numerous, are of great beauty and interest. Perhaps the most important is a "Bible Historiée," or "Picture Bible," consisting of a series of forty full-page paintings, representing stories from the "Book of Genesis," resplendent on a background of burnished gold, and written in the South of France about 1250, at a time when the illiterate read by means of pictures. There is a fine and important copy of "Lancelot du Lac," with seventy-two miniatures and numerous illuminated initials written about 1300; an early fifteenth-century copy of the "Chroniques" of Jean de Courcy; an illuminated manuscript of the "Chroniques de Saint Denys," in which one miniature depicts Edward I. paying homage to Philip the Fair of France, as his overlord, for the Duchy of Aquitaine in A.D. 1286; and a very beautiful manuscript of Guillaume de Guilleville's "Pèlerinage de la Vie," written in a clear hand in the fourteenth century, and enriched with 173 miniatures, which are illustrative of the poem, and display a wonderful fertility of invention, whilst they are valuable for the costume of the time, and for the ways of life of the people. It would be possible to describe others of almost equal interest, such as the "Vie et Passion de Nostre Seigneur Jésus Christ," written about 1350, and ornamented with twenty-six paintings of Our Lord's Passion, executed in

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"grisaille"; and the "Book of Hours" beautifully illuminated in the South of France by an artist of the school of Jean Foucquet, for Jacques Galliot de Gourdon de Genouillac, grand-écuyer de France and grand-maitre d'artillerie, but sufficient has been said to indicate the nature of the manuscripts in this particular section.

JEWELLED
BOOK-
COVERS.

Turning now from the manuscripts themselves to the jewelled covers with which some of them are adorned, and which impart to them a character, and a value, of a very special kind, we find that there are thirty examples. The extraordinary rarity of these metal and ivory bindings may be gauged by the fact that this collection, containing only thirty examples, yet ranks third among the collections of the world. By far the richest is that in the Bibliothèque Nationale, at Paris, which contains a large number of the books of this class, seized and saved from dispersion at the time of the Revolution. Next comes the Royal Library at Munich; and then comes the John Rylands collection. One example, perhaps the finest in the world, remained until a few years ago in English hands. It was the famous "Lindau Gospels," in cover of pure gold and gems, which Lord Ashburnham sold for £10,000, and which is now in the possession of Mr. Pierpoint Morgan. Many of the covers are of great beauty and interest, none the less so for the process of building-up which they have undergone in long-past centuries. The normal course of things seems to have been as follows: A monastery owned a precious tenth-century "textus," or manuscript of the Gospels; it also possessed an ivory "pax," or tablet carved with one or more scenes from the life of Christ, of, perhaps, a century later. A century later still it occurred to some rich abbot to have the second made into a cover for the first; and he would call in some jeweller or metal-worker from Cologne or Liège, who would encase the ivory tablet in a richly jewelled metal frame, and make the whole into a cover to protect the manuscript.

Often, therefore, as in the case of some of the examples exhibited, the manuscript, the ivory or enamel centre, and the

Mitit ille p[ro]ph[et]a
 l[et]it[ia]m d[omi]ni et d[omi]ni
 l[et]it[ia]m d[omi]ni et d[omi]ni
 d[omi]ni et d[omi]ni et d[omi]ni

Quoniam d[omi]ni
 p[ro]ph[et]a et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni

Quoniam d[omi]ni
 p[ro]ph[et]a et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni

Amplius d[omi]ni
 p[ro]ph[et]a et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni

Et uox de cele
 st[is] h[ic] fuit in
 t[er]ra et d[omi]ni
 h[ic] fuit in t[er]ra



Ne d[omi]ni
 hominib[us] de
 t[er]ra et d[omi]ni
 t[er]ra et d[omi]ni

Et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni

Et fuit h[ic]
 uox d[omi]ni et
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni

Benedictio
 g[ra]t[ia] et d[omi]ni
 p[ro]ph[et]a et d[omi]ni

Dicit p[ro]ph[et]a d[omi]ni
 est uox d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni
 q[ui] d[omi]ni et d[omi]ni

32. A PAGE OF "JOAN OF NAVARRE'S PSALTER"
 French MS. About 1260



33. A PAGE OF A "BOOK OF HOURS"

French MS. Late 15th Cent.

BRIEF HISTORICAL SKETCH.

jewelled or chased borders are of different centuries. But in nearly all cases the result of the joint work of the carver and the goldsmith is of singular richness and beauty. One of the finest has for its centres two plaques of twelfth-century Limoges enamel, its background is of silver stamped from dies of the thirteenth century, whilst surrounding these are figures of saints in ivory, the whole being enclosed in a border of finely carved and gilt wood. Another is a "Gospel Book" in a German hand of the twelfth century, encased in a cover from which the central ornament on one side has disappeared, but of which the heavy borders of gilt copper enriched with Limoges enamels, representing the Apostles, the Virtues, etc., are intact. The most important consists of the double cover of a manuscript which has become separated from its binding. The ivory carvings, which serve as panels, are of the finest workmanship of the tenth century; the metal work, which is very fine, was probably executed at Trier, which was for a long period the great rival of Cologne in the realm of ecclesiastical art and culture. Many of the other examples in the collection bear indications of having been executed, or preserved, in the "stately tower of Trier," while Cologne, and Liège can claim an equal share.

The jewels with which many of the covers are enriched form a very varied collection. There are a number of ancient Roman gems, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum. Two of the covers have had fitted at each of the four corners large rock crystals in claw settings. The filigree and repoussé work in general is very chaste.

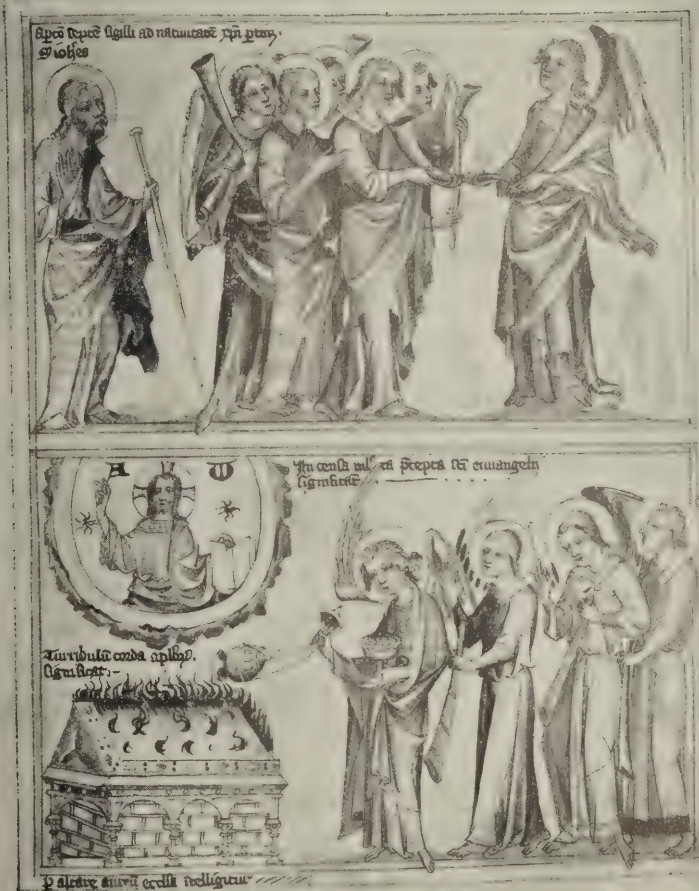
We have already greatly exceeded the number of pages we had allotted to ourselves for the purpose of this hurried glance at the contents of the library. And yet only the fringe of a few of the most important collections has been touched, whilst many sections of the library have had to be passed over entirely.

Much might have been written about the large and growing

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collection of "unique" books, that is to say, printed books of which the only known copy is in the possession of the library, but we must content ourselves with this passing reference to it. Of books printed on vellum the collection numbers upwards of 300, many of which are of extreme rarity and also of great beauty. The ornithological collection includes the magnificent works of Audubon, Gould and Dresser. The botanical works range from the Latin and German editions of the "*Herbarius*," printed at Mainz in 1484 and 1485, to Sander's "*Reichenbachia*" of 1888-94, including the original or best editions of Gerard, Parkinson, Curtis, Jacquin, etc. The art section comprises many of the great "galleries," a complete set of the works of Piranesi, a set of Turner's "*Liber studiorum*" in the best states, and so forth. There are a number of very fine "extra illustrated" works, such as Rapin's "*History of England*," in twenty-one folio volumes, Pennant's "*Some account of London*," in six volumes, Clarendon's "*History of the rebellion and civil wars in England*," in twenty-one volumes, Chalmer's "*Biographical Dictionary*," in thirty-two volumes. There is a complete set of the astronomical works of Hevelius, seldom found in a condition so perfect. The bibliographer will find a very extensive collection of working tools, especially rich in works dealing with the history of the early presses. The students of Greek and Latin palæography will find a collection of from 200 to 300 works dealing with their subjects, including facsimile reproductions of many of the great codices. In the periodical room some 200 of the leading English, American and Continental periodicals in theology, history, philosophy and philology are regularly made available to readers.

The library has so many sides and contains such a wealth of rare and precious volumes which merit extended notice, that to do justice to the magnificence of any one of the sections would require a volume of considerable length. We venture to hope, however, that in these hurriedly written and necessarily discursive pages we have succeeded in conveying some idea of the importance of the library, which already is attracting scholars from all



34. A PAGE OF A MANUSCRIPT APOCALYPSE
 Flemish MS. 14th Cent.

BRIEF HISTORICAL SKETCH.

parts of the world, and of which Manchester people are justly so proud.

A LIVING
LIBRARY.

In concluding this survey it may be well to say that whilst the library is a "place of pilgrimage" for the lover of rare books, it is at the same time an excellent working library for students, whether in the department of theology, history, philosophy, philology, belles-lettres, art, or bibliography. It is designed to assist all who desire to know more than can be found upon their own private shelves or in the public library. There are, in every great city, a number of persons of education who desire to carry their researches to a point beyond the resources of their own private library. Such students receive every encouragement in the John Rylands Library; their requirements and their suggestions receive constant and careful attention, with the result that during the thirteen years that have elapsed since the opening of the library, upwards of 100,000 volumes have been added to its shelves, including many works of extreme rarity.

The property has been vested in trustees, and the government of the institution has been entrusted to chosen representatives of the city of Manchester in all its manifold activities and life, while certain other bodies which are not local have also been associated in the government.

DESCRIPTION OF THE BUILDING.

Any sketch of the library, however brief, would be obviously incomplete without some reference to the building which is regarded by experts as one of the finest specimens of modern Gothic architecture to be found in this or in any country.

The special requirements of the building, which were necessary in order to fulfil generally the intention of the founder, dictated, to a very considerable extent, its general style and conformation.

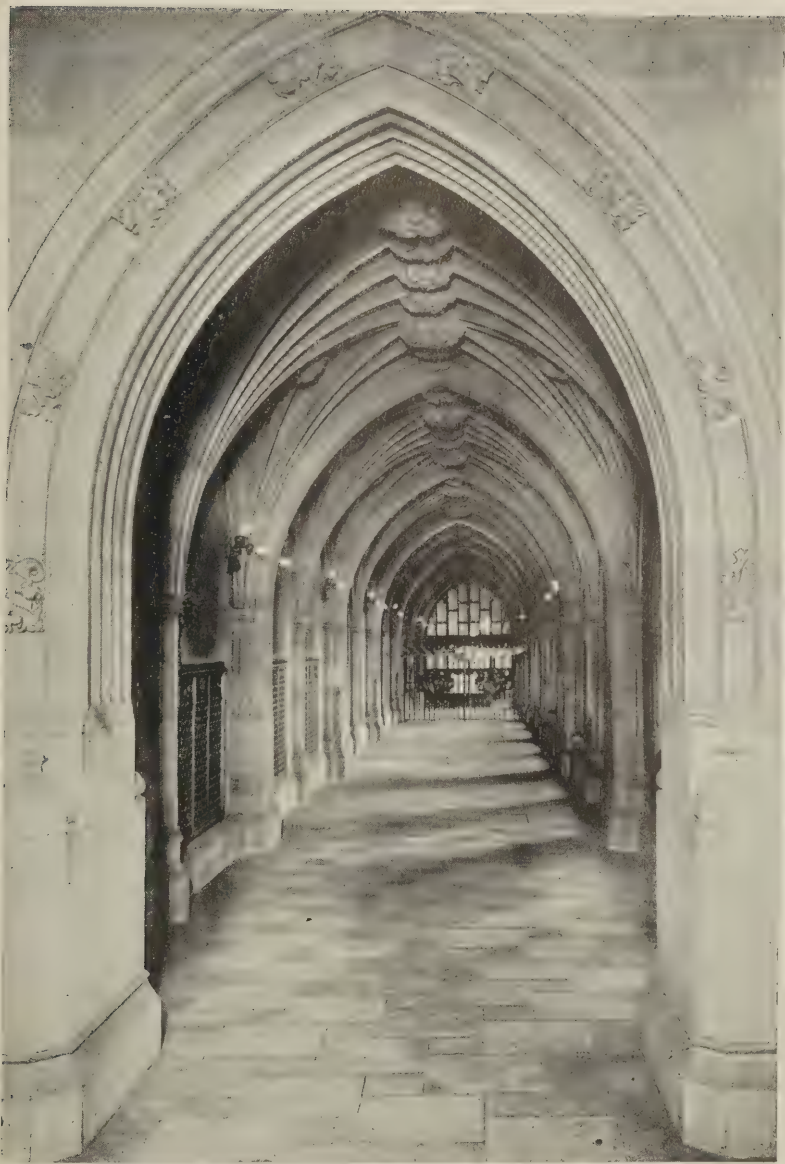
The form and style selected was that of a college library in the later Gothic, but the scope of the undertaking was obviously more extensive than that of any known example. There were

THE JOHN RYLANDS LIBRARY.

special requirements to be fulfilled which college libraries do not include. In the first place, a very large number of books had to be accommodated—provision was to be made for 100,000 volumes. Three large rooms had to be provided, one specially near the entrance for the purpose of lectures, and two smaller rooms for council and committee purposes. A suite of rooms for the librarian, near the entrance, and in close communication with the principal library. Rooms for unpacking, and the other necessary offices and workrooms. A caretaker's house, detached from, but in close communication with the library. Accommodation for the engines and dynamos for electric light, residences for the engineers and an extensive basement for hot-water warming, ventilation and storage.

It was urged upon the architect that the vestibule should be of very considerable size and importance, and the main staircase ample and imposing. A further obvious requirement was that the building should be made, as far as possible, fireproof. Though when it was designed there was no idea that the collection of books would be of so high a value as that to which, by the purchase of the Althorp Library, it attained, it seemed desirable that risks from fire should be, as far as possible, minimised; and owing to the close proximity of large warehouses, the situation suggested an element of danger to the fabric and its contents. Stone-vaulting, especially if the usual timber weather-roof can be dispensed with, is as safe a mode of building as can be used. As the position made it impossible that any but the steepest roof could be rendered visible, and there was therefore no loss of architectural effect involved, timber roofs were omitted over almost the whole of the building. The stone-vaulting has been covered with concrete, brought to a level and then covered with asphalt.

Another condition which had to be taken into account was the existence of ancient lights on almost all sides of the site. This consideration to a large extent dictated the general conformation of the building. The most important lights being opposite to the main front, the more lofty features, the high towers, are set back



35. THE EAST CLOISTER

BRIEF HISTORICAL SKETCH.

at a considerable distance from the frontage line, resulting in securing architectural character out of a mere practical necessity, and for the same reason the side walls of the boundary lines are generally kept low.

Such were the conditions under which the architect had to work, and in the estimation of those competent of expressing an opinion upon the subject, Mr. Basil Champneys has succeeded in designing a building, than which no finer has been erected in this or in any other country during the present generation.

Nine years was the library in building, but the cause of the delay is not far to seek when once within its walls. It is so large and so very elaborately decorated, and the internal fittings are so perfect of their kind, that even a period of nine years seems none too long for the completion of such a work. It is not too much to say, that stone-mason, sculptor, metal-worker, and wood-carver have conspired, under the direction of the architect, to construct a casket in every way appropriate to the priceless collection of treasures which it was intended to enshrine.

Messrs. Robert Morrison & Sons, of Liverpool, were the builders, and Mr. Stephen Kemp acted as clerk of the works.

CLOISTERED
CORRIDORS. The principal and only conspicuous front of the site faces Deansgate, one of the chief thoroughfares of Manchester; and on either side the site is bounded by two narrow streets—Wood Street and Spinningfield—both containing buildings of considerable height. With a view to obtain adequate daylight for the library itself, to avoid unnecessary interference with the rights of adjoining owners, and to secure quiet, the library is placed on the upper floor, some thirty feet from the pavement level, and is set back about twelve feet from the boundary line at the sides. On the lower floor on either side a beautiful stone-vaulted cloistered corridor, which gives access to the ground-floor rooms, occupies the remaining space, and is kept low, some nine feet internal height, so as to allow of ample windows above it for lighting the ground-floor rooms, which are about twenty-one feet high.

THE JOHN RYLANDS LIBRARY.

VESTIBULE. The main entrance is from Deansgate, and the whole of the front is occupied by a spacious stone-vaulted vestibule, the ceiling of which is carried on shafts. These are placed at unequal intervals, the greatest width being given to the central passage. Above part of the vestibule are placed the librarian's rooms. The vestibule floor is considerably below that of the ground-floor rooms, and a short flight of wide steps leads up the centre, and parts towards left and right, leading to the ground-floor level, and giving access to the cloistered corridors, whence the ground-floor rooms are entered.

MAIN STAIRCASE. From the vestibule level stairs on either side descend to lavatories in the basement. The basement may also be reached from the ground-floor landing. A wide staircase leads to the first floor, giving immediate access to the librarian's rooms and to the main library. This staircase is crowned by a lantern, contained in an octagonal tower on the left side of the main front, around which a narrow gallery runs. It is stone-vaulted throughout, the height from vestibule floor to top of lantern being fifty-nine feet. The staircase leads into a vestibule opening to the library. This vestibule occupies one of the larger towers, and the vaulted ceiling is some fifty-two feet from the first floor.

GROUND FLOOR. The ground floor contains one large lecture room, one smaller lecture room, and the council chamber, which occupy the portion of the building under the library nearest to Deansgate. These rooms are panelled in oak and have ceilings of modelled plaster. Behind these, the ground floor is divided by a vaulted cross corridor, which gives access to two large rooms in the rear of the main building, still under the library. These rooms, which are in communication, and around which a gallery runs, are fitted and shelved to give accommodation for about 40,000 volumes. In addition to the shelving accommodation they provide a welcome retreat for students engaged in special research work, to whom freedom from interruption is a boon.

Behind these rooms, and in communication with them, and with a hydraulic lift running from the basement to the upper floors,



36. THE MAIN STAIRCASE

BRIEF HISTORICAL SKETCH.

are receiving and packing rooms, connected with the cart entrance from Wood Street, and these again communicate with a basement co-extensive with the main buildings. Behind is a large chamber on the basement level, in which are placed the engines and dynamos for the electric lighting.

LIBRARY FLOORS.

On the first floor, with direct access from the main staircase and with a door opening into the library, is the librarian's department, consisting of a small vestibule and two rooms. These rooms have modelled plaster ceilings divided by oak ribs, and are fitted throughout in oak and bronze.

The library consists of a central corridor, twenty feet wide and 125 feet long, terminating in an apse at the end farthest from Deansgate. These together give an extreme length of 148 feet. The central hall is forty-four feet from the floor to the vaulted ceiling, and is throughout groined in stone. It is divided into eight bays, one of which is on one side occupied by the main entrance, while the rest open into reading recesses.

There are, therefore, on this floor fifteen recesses, or studies, occupied by book-cases. Coextensive with the end bay on either side are projections to the limits of the boundary of the site, which form, as it were, transepts to the building. On the Wood Street side the space obtained by this projection is added to the recess, and gives on both floors increased space for books of reference. On the Spinningfield side the extra space forms separate rooms, that on the lower level being the "Map Room," and that on the higher containing the "Early Printed Book Room". The recess opposite to the main entrance gives access to a cloak-room, and to a separate room of considerable size, the "Bible Room". Above this, contained in an octagonal tower, is the "Aldine Room". The apse at the end is lined with book-cases, and adjoining it is, on the one side, the entrance to the lift-room and the "Periodical Room". The latter is a stone-vaulted and panelled chamber, beneath which are various workrooms, with staircase leading to the lower floors, and a service lift. On the

THE JOHN RYLANDS LIBRARY.

other side of the entrance to the apse is a sink-room and a spiral staircase for attendants. Two staircases, one at either end of the main library, lead from the lower to the upper floor. The upper or gallery floor is arranged on somewhat similar lines to the lower. A gallery runs completely round the central space, giving access to the book recesses and other rooms. The reading spaces on both floors have bay windows; on the lower floor the ceilings of the recesses are of oak ribs and modelled plaster; on the upper floor they are vaulted.

The two tiers of chambers together reach to a height of about thirty feet, and leave space above for a large clerestory beneath the main vaulting.

At the rear of the building is a house for the caretaker, separated from, but in immediate connection with the main building. Adjoining the caretaker's house is a spiral staircase which leads to all the floors of the main building, and under the house are the boilers and furnace for the heating apparatus.

MATERIAL
OF BUILDING. The material used is mainly stone from quarries in the neighbourhood of Penrith. That used for the interior throughout in Shawk, a stone that varies in colour from grey to a delicate tone of red. Much care has been used in the distribution of the tints, which are, for the most part, in irregular combination. Many of the stones show both colours in a mottled form and serve to bring the tints together. As, however, towards the completion of the building it proved impossible to obtain a sufficient quantity of mottled stone, the main vaulting of the library had to be built in a way that gives a more banded effect than had originally been contemplated.

STATUARY
AND
CARVING. Appropriate carvings decorate the several parts of the exterior. Above the centre of the doorway are the initials "J. R.," with, on the left hand, the arms of St. Helens—the birthplace of Mr. Rylands—and on the right the combined arms of the Rylands and Tennant families—Mrs. Rylands belonging to the latter. Different parts of the front



37. GALLERY CORRIDOR IN THE MAIN LIBRARY

BRIEF HISTORICAL SKETCH.

elevation also display the arms of several universities—Oxford, Cambridge, Durham, London, the Victoria University, Aberdeen, Edinburgh, Dublin, the Royal University of Ireland, together with those of Owens College, Manchester.

Facing the main doorway in the vestibule is a symbolic group of statuary, carved in the stone employed throughout the interior of the building. The group is intended to represent Theology, Science and Art. Theology, the central standing figure of a woman, clasps in her left hand the volume of Holy Writ, and with her right hand directs Science, in the guise of an aged man seated, and supporting in his hand a globe, over which he bends in study and investigation. On the left-hand side of Theology is the seated figure of a youthful metal-worker, as representing Art; he has paused in his work of fashioning a chalice, and with up-turned face listens to the words which fall from the lips of Theology. The lesson which this group is designed to symbolise and teach is, that Science and Art alike derive their highest impulses and perform their noblest achievements, only as they discern their consummation in religion. The sculptor of the group was Mr. John Cassidy, of Manchester.

By the side of the western stairway are the arms of the city of London; by the eastern those of the city of Liverpool.

A series of portrait statues, designed by Mr. Robert Bridgeman, of Lichfield, has been arranged so as to represent many of the most eminent men of different countries and ages in the several departments of literature, science and art. These are placed, for the most part, in pairs, marking both correspondences and contrasts in character and achievement. The statues, to the number of twenty, are ranged in niches along the gallery front. Those at the two end galleries represent the chief translators of the Bible into English; statues of John Wiclif and William Tindale being placed at the north end; whilst facing them, at the south, are: Myles Coverdale and John Rainolds (or Reynolds)—the great Puritan scholar who originated the revision of 1611, commonly known as "King James's Version".

THE JOHN RYLANDS LIBRARY.

The rest of the statues are arranged to face each other in pairs. Beginning from the northern end of the library, and in closest proximity to the "Early Printed Book Room," and representing the art of printing, John Gutenberg, on the left or western side, stands opposite to William Caxton on the eastern side. Next to these Sir Isaac Newton and John Dalton stand for Science. The connection of Dalton with Manchester, as well as his eminence as a natural philosopher, renders the introduction of his statue in this place especially appropriate. Herodotus, the "Father of History," is opposite to Gibbon, historian of the "Decline and Fall". Next to these, Philosophy : ancient and modern, is represented by Thales of Miletus, and Francis Bacon, Lord Verulam. Two pairs of statues represent Poetry : Homer opposite to Shakespeare, and Milton to Goethe. The chief phases of the Protestant Reformation are symbolised by Luther and Calvin, whilst John Bunyan and John Wesley stand for British Evangelical theology.

STAINED-GLASS WINDOWS. The twenty statues just enumerated are supplemented by a series of pictured effigies in the two stained-glass windows, designed and wrought by Mr. C. E. Kempe, of London. Each window contains twenty figures, taken, wherever possible, from contemporary sources. Thus the whole number—statues and pictures—present, in the sixty personages delineated, no inadequate suggestion of all that is greatest in the intellectual history of mankind.

The great north window is symbolical of Theology. The upper compartments in the centre contain representations, according to the accepted conventions of sacred art, of Moses and Isaiah for the Old Testament, and of the Apostles John and Paul for the New Testament. Below these are figures of the four great Fathers of the Church : Origen, St. Chrysostom, St. Jerome, and St. Augustine. On the left hand the upper divisions represent Mediæval Theology, in the persons of St. Anselm, St. Thomas Aquinas, and Duns Scotus ; the lower divisions represent the

BRIEF HISTORICAL SKETCH.

Theology of the Reformation, by portraits of Erasmus, Beza, and Melancthon. On the right hand: the upper compartments represent the age subsequent to the Reformation, in the persons of the Anglican—Richard Hooker, the Puritan—Thomas Cartwright, and the Jurisconsult and Theologian—Hugo Grotius; the lower compartments represent the philosophical and critical side of a later Protestant Theology by portraits of Bishop Butler—author of “The Analogy,” the American, Jonathan Edwards—Metaphysician and Calvinistic Divine, and F. E. D. Schleiermacher—precursor of modern German critical thought.

The south window represents Literature and Art. Philosophy occupies the central division, in which the upper compartments exhibit the effigies of Plato, Aristotle, Lucretius, and Cicero, among the ancients; the lower compartments, those of Descartes, Locke, Kant, and Hegel, among the moderns. On the left the great Moralists of the ancient and modern world are represented in the upper compartments by Socrates, Epictetus, and Marcus Aurelius; in the lower compartments, by Dr. Johnson, William Wordsworth, and Thomas Carlyle. The right-hand division is dedicated to Poetry and Art, of which the selected representatives are: in the upper compartments, Æschylus, Raffaele, and Beethoven—Poetry, Painting, Music—corresponding, in the lower compartments, with Dante, Michel Angelo, and Handel.

LATIN MOTTOES.

The main design of the library in its bearing upon philosophy, ethics, and intellectual culture is further illustrated by a series of Latin mottoes, culled from many sources, and carved on ribbon scrolls between the windows of the clere-story. A printer's device is placed below each motto. The mottoes are as follows:—

East side (right hand), from the Deansgate end:—

Otium sine litteris mors est.

Nemo solus sapit.

Tendit in ardua virtus.

Integros haurire fontes.

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Est Deus in nobis.
 Humani nihil alienum.
 Nescia virtus stare loco.
 O magna vis veritatis.
 Quod fugit usque sequar.
 Per nos, non a nobis.
 Veritatis simplex oratio est.
 Omnia mutantur, nihil interit.
 Securus judicat orbis terrarum.
 Non multa, sed multum.

West side (left hand), from the Apse :—

Perpetui fructum donavi nominis.
 Tolle, lege.
 Turris fortissima nomen Domini.
 Nescit vox missa reverti.
 Nullius in verba magistri.
 Abeunt studia in mores.
 Possunt quia posse videntur.
 Vivere est cogitare.
 Ratio quasi lux lumenque vitæ.
 Credo ut intelligam.
 Lex sapientis fons vitæ.
 Sapere aude : incipe.
 Virtus repulsæ nescia sordidæ.
 Quod verum est meum est.

FITTINGS,
 VENTILA-
 TION, ETC.

The rooms are panelled throughout in Dantzic oak. The floors are of polished oak blocks. The whole of the metal work, such as the gates, railings, coil cases, electric fittings, etc., were carried out in wrought gun-metal and bronze by Messrs. Singer, of Frome, Somerset. As has been already pointed out, the building is almost entirely vaulted in stone, but where this has not been admissible, fireproof construction is used after Messrs. Homan & Rodgers' system, the main floors being of a double thickness of fireproof with space between. The heating

BRIEF HISTORICAL SKETCH.

is by batteries of hot-water pipes through which air is passed after filtration. The filtration of the air is effected by drawing it in through ducts, and passing it through screens loaded with coke, over which water sprays are constantly playing. In this way the particles of dust with which the air is impregnated are removed. The vitiated air is extracted through ducts placed at the highest points of the various rooms, which lead up to central chambers, in which powerful electrical fans are constantly running at a high speed. Gas, the most fatal thing in a library, has been completely excluded, the lighting throughout the building being by electricity.

BOOK-CASES,
SHELVES,
ETC.

The system of the book-cases may be briefly described as follows: large sheets of plate glass, some of which are nine feet nine inches by two feet, are contained in gun-metal frames about one inch square. The exclusion of dust, so prevalent in Manchester, is provided for by rolls of velvet made elastic by the insertion of wool, which, when the doors are closed, are pressed between the door and a fillet. The arrangements for locking are somewhat elaborate. A key releases a trigger, which cannot be grasped until it is released. The trigger works espagnolette bolts, which shoot upwards and downwards at the top and bottom of the frame with intermediate clasps at the side. The internal fittings of the book-cases are of Dantzig oak, the shelves, which are panelled in order to secure the maximum of strength with the minimum of weight, and to prevent warping, are made easily adjustable by means of Tonk's fittings, which have been specially carried out in gun-metal to secure greater strength. The cases for large folios are fitted with adjustable, felt-covered, steel rollers, in which the volumes are placed on their sides, and can be inserted or withdrawn with ease, and with very little friction upon the binding, a matter of no small importance, when the character of the bindings and the weight of the books are considered.

PUBLICATIONS OF THE JOHN RYLANDS LIBRARY.

- THE JOHN RYLANDS LIBRARY:** Memorial of the inauguration, 6th October, 1899. [Printed for private circulation.] 8vo, pp. 24.
- CATALOGUE** of the manuscripts, books, and bookbindings exhibited at the opening of the John Rylands Library, Manchester, 6th October, 1899. 8vo, pp. 42. *Out of print.*
- CATALOGUE** of the printed books and manuscripts in the John Rylands Library, Manchester. 1899. 3 vols. 4to. 31s. 6d. *net.*
- CATALOGUE** of books in the John Rylands Library . . . printed in England, Scotland, and Ireland, and of books in English printed abroad, to the end of the year 1640. 1895. 4to, pp. iii, 147. 10s. 6d. *net.*
- THE ENGLISH BIBLE** in the John Rylands Library, 1525 to 1640. With 26 facsimiles and 39 engravings. Printed for private circulation. 1899. Folio, pp. xvi, 275. In levant Morocco, 5 guineas *net.*
- THE JOHN RYLANDS LIBRARY:** A brief description of the building and its contents, with a descriptive list of the works exhibited in the main library. Printed for private circulation. July, 1902. 8vo, pp. 48. *Out of print.*
- JOHN RYLANDS LIBRARY.** . . . Johann Gutenberg and the dawn of typography in Germany. Lecture by the Librarian, 14th October, 1903. (Synopsis of lecture.—List of works exhibited . . . to illustrate the work of the first typographers in Germany. . . —A selection from the works in the John Rylands Library bearing upon the subject.) 1903. 8vo, pp. 15. *Out of print.*
- THE JOHN RYLANDS LIBRARY:** The movement of Old Testament scholarship in the nineteenth century. [Synopsis of] a

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lecture by Prof. A. S. Peake, . . . 11th November, 1903.—
Some leading dates in Pentateuch criticism, 1903. 8vo, pp. 8.
Out of print.

WORKS upon the study of Greek and Latin palæography and
diplomatic in the John Rylands Library. . . . Reprinted from
the "Quarterly Bulletin of the John Rylands Library". 1903.
4to, pp. 16. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of
Bibles illustrating the history of the English versions from
Wiclif to the present time. Including the personal copies of
Queen Elizabeth, General Gordon, and Elizabeth Fry. 1904.
8vo, pp. 32. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . Catalogue of the manuscripts
and printed books exhibited on the occasion of the visit of
the National Council of the Evangelical Free Churches.
1905. 8vo, pp. 38. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . A brief historical description
of the library and its contents, with catalogue of the selec-
tion of early printed Greek and Latin classics exhibited on
the occasion of the visit of the Classical Association. . . .
1906. 8vo, pp. 89. Illus. 1s. *net.*

* * Full bibliographical descriptions of the first printed
editions of the fifty principal Greek and Latin writers; of the
first printed Greek classic ("Batrachomyomachia," 1474)
the only known copy is described.

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of
Bibles illustrating the history of the English versions from
Wiclif to the present time, including the personal copies of
Queen Elizabeth, Elizabeth Fry, and others. 1907. 8vo,
pp. vii, 55. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . Catalogue of the selection of
books and broadsides illustrating the early history of print-
ing exhibited on the occasion of the visit of the Federation
of Master Printers and allied trades. 1907. 8vo, pp. vi, 34.
Out of print.

THE JOHN RYLANDS LIBRARY. . . . A brief historical description
of the library and its contents. 1907. 8vo, pp. 53. Illus.
Out of print.

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- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of illuminated manuscripts, principally Biblical and liturgical, on the occasion of the Church Congress. 1908. 8vo, pp. vi, 82. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of original editions of the principal works of John Milton arranged in celebration of the tercentenary of his birth. 1908. 8vo, pp. 24. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of the works of Dante Alighieri [with list of a selection of works on the study of Dante]. 1909. 8vo, pp. xii, 55. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of original editions of the principal English classics [with list of works for the study of English literature]. 1910. 8vo, pp. xvi, 86. 6d. *net*.
- A CLASSIFIED CATALOGUE of the works on architecture and the allied arts in the principal libraries of Manchester and Salford, with alphabetical author list and subject index. Edited for the Architectural Committee of Manchester by Henry Guppy and Guthrie Vine. 1909. 8vo, pp. xxv, 310. 3s. 6d. *net*, or interleaved 4s. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . An analytical catalogue of the contents of the two editions of "An English Garner," compiled by Edward Arber (1877-97), and rearranged under the editorship of Thomas Seccombe (1903-04). 1909. 8vo, pp. viii, 221. 1s. *net*.
- BULLETIN of the John Rylands Library. Vol. I. (1903-08). 4to, pp. 468. 6s. *net*.
- AN ACCOUNT of a copy from the fifteenth century [now in the John Rylands Library] of a map of the world engraved on metal, which is preserved in Cardinal Stephen Borgia's Museum at Velletri. By A. E. Nordenskiöld (copied from "Ymer," 1891). *Stockholm*, 1891. 4to, pp. 29, and facsimile of map. 7s. 6d. *net*.
- CATALOGUE of the Coptic manuscripts in the John Rylands Library. By W. E. Crum. 1909. 4to, pp. xii, 273. 12 plates of facsimiles, in collotype. 1 guinea *net*.

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* * Many of the texts are reproduced *in extenso*. The collection includes a series of private letters considerably older than any in Coptic hitherto known, in addition to many MSS. of great theological and historical interest.

CATALOGUE of the Demotic Papyri in the John Rylands Library. With facsimiles and complete translations. By F. Ll. Griffith. 1909. 3 vols. 4to. 3 guineas *net*.

1. Atlas of facsimiles in collotype.
2. Lithographed hand copies of the earlier documents.
3. Key-list, translations, commentaries, and indexes.

* * This is something more than a catalogue. It includes collotype facsimiles of the whole of the documents, with transliterations, translations, besides introductions, very full notes, and a glossary of Demotic, representing the most important contribution to the study of Demotic hitherto published. The documents dealt with in these volumes cover a period from Psammetichus, one of the latest native kings, about 640 B.C., down to the Roman Emperor Claudius, A.D. 43.

CATALOGUE of the Greek Papyri in the John Rylands Library. By Arthur S. Hunt. Vol. 1 : Literary texts (Nos. 1-61). 1911. 4to, pp. xii, 204. 10 plates of facsimiles in collotype. 1 guinea *net*.

* * The texts are reproduced *in extenso*. The collection comprises many interesting Biblical, liturgical, and classical papyri, ranging from the third century B.C. to the sixth century A.D. Included are probably the earliest known text of the "Nicene Creed," and one of the earliest known vellum codices, containing a considerable fragment of the "Odyssey," possibly of the third century A.D.

CATALOGUE of the Greek Papyri in the John Rylands Library. By Arthur S. Hunt. Vols. 2 and 3 : Non-literary documents. *In preparation*.

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of manuscript and printed copies of the Scriptures, illustrating the history of the transmission of the Bible, in commemoration of the Tercentenary of the "Authorised Version" of the English Bible. A.D. 1611-1911. 1911. 8vo, pp. xiv, 128, and 12 facsimiles. 6d. *net*.

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* * Pp. 1-35. A brief sketch of the history of the transmission of the Bible.

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of mediæval manuscripts and jewelled book-covers [exhibited on the occasion of the visit of the Historical Association], including lists of palæographical works and of historical periodicals on the John Rylands Library. 1912. 8vo, pp. xiv, 134, and 10 facsimiles. 6d. *net*.

* * Pp. 1-20. The manuscripts in the John Rylands Library. The characteristic features of the manuscripts of the Middle Ages.

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BIBLIOGRAPHICAL NOTES for Students of the Old Testament, by S. A. Peake, M.A., D.D. Specially prepared to accompany his lecture on "How to Study the Old Testament" [delivered in the John Rylands Library, 26th November, 1913]. 8vo, pp. 8. *Gratis*.

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